Christmas Gifts Number

VOGUE

NOTICE TO READER

When you finish reading this magazine place a 1c. stamp on this notice, mail the magazine and it will be placed in the hands of our soldiers or sailors destined to present overseas. No wrapping, no address.—A. S. Burleson, Postmaster-General.

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The Vogue Company
Condé Nast Publisher

Price 35 Cents

TRACE the season's fashions back to their fabric source and in Velveteens you arrive at the very birthplace of the industry in this country—the Crompton mills in the old Rhode Island Village of Crompton.

Crompton Velveteens, long recognized to be the finest in quality, are now enriched by the new Crompton Finish; soft, sinuous, silky, with a lustre which makes all other velveteens seem flat and dead. The colors, too, are fast and the deep, rich pile, securely held in place by our twill back construction, is practically wear-proof.

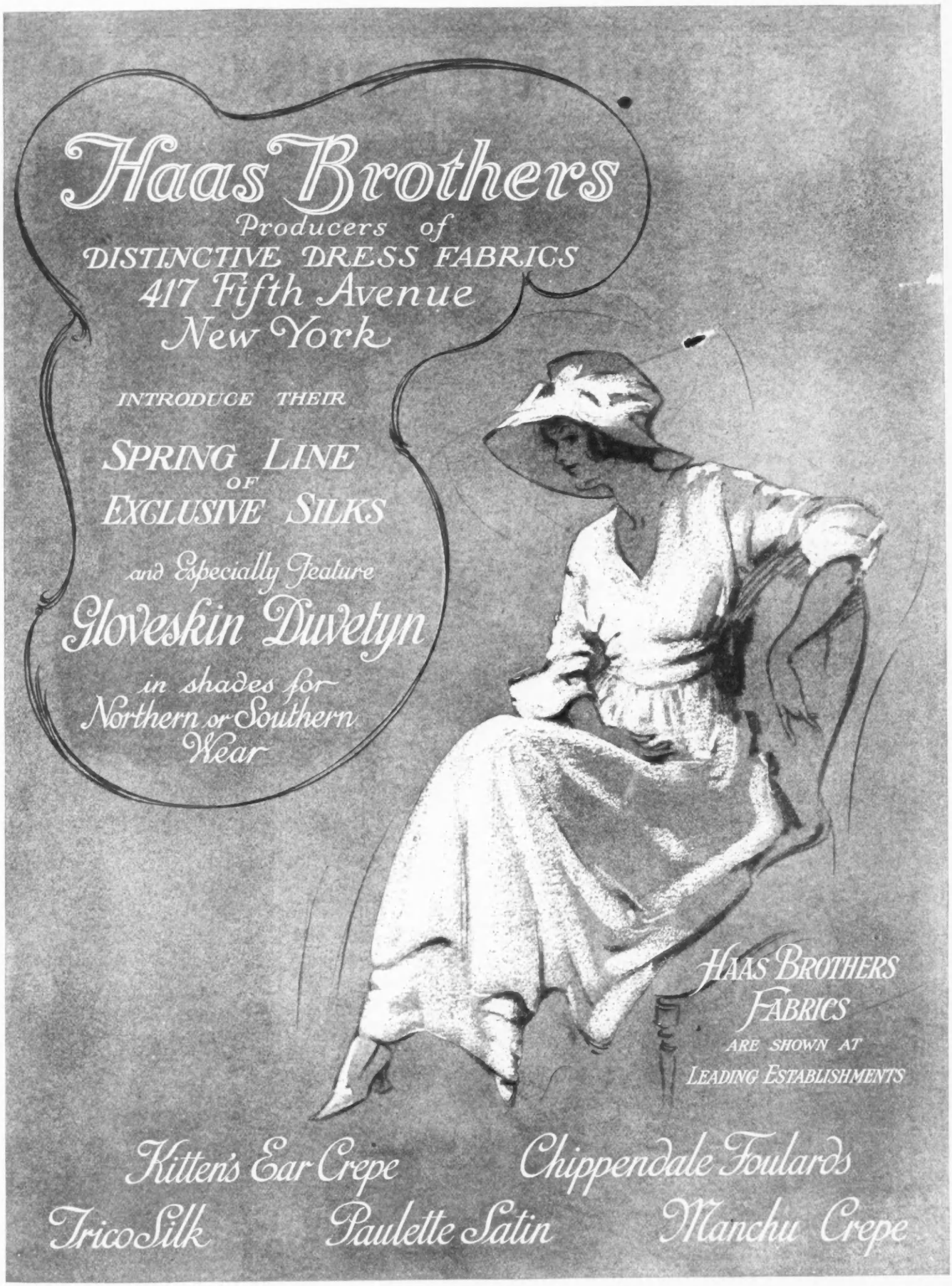
It is a guarantee of satisfaction to have one's suits and dresses, gowns and wraps made of—

CROMPTON VELVETEENS

made by

CROMPTON-RICHMOND CO. INC.

THIRTY ONE · EAST · THIRTY FIRST · STREET · · · · · · NEW · YORK



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Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Useful Gifts for Men

WE have filled our Men's Shops with a thousand and one gifts of the same character, for which we have ransacked the finest sources in London, Paris, and our own New York.

624—*"Carmoor"* London, Imported Golf Jacket, Scotch wool. **12.00**

626—*Imported Italian Silk Scarves.* **3.50**

628—*Imported French Silk Scarves.* **4.00**

630—*Smoking Jacket* of double faced cloth. **10.00**

632—*French Linen Handkerchief,* assorted tapes, white. **.75** to **2.50**

634—*French Linen Handkerchief,* assorted colors. **1.00**

636—*White Silk Crepe de Chine Handkerchief,* colored border. **.50**

638—*Dressing Gown* of all wool velour, in black and white or colored checks. **16.50**

640—*Imported English Knitted Muffler,* in black and white stripes, pure thread silk. **6.50**

642—*Plain color Mercerized Pajamas* in white, blue, helio and tan; small, medium and large sizes. **2.50**

644—*Dressing Gown* of imported English striped serge. **28.00**

Prompt Delivery Free Anywhere in the United States

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Useful Gifts for Women

Do Your Christmas Shopping NOW

600—*Toilet Set* of fine grain Ivory finish.
11 piece Set, complete as illustrated. **19.75**
5 piece Set, articles A, B, C, D, E. **13.50**
3 piece Set, articles A, B, C. **9.75**
Script or Old English monogram, 2 or 3 letters. *Each piece* **.30**
Block monogram. *Each piece* **.50**
Colors: navy, rose, green, gold or black.

602—*La Victoire Locket*, mirror and place for photo, in shell color, clouded amber, light lapis, coral or black. **5.50**

604—*Wrist Watch*, nickel case, 7 jewel movement, unbreakable crystal, luminous dial, leather strap. **8.75**

606—*Sterling Silver Watch* on black ribbon wristlet, 15 jewel movement. **16.50**

610—*Green Gold finish Bag*, fine baby mesh, soldered links. **21.50**

612—*Sterling Silver Locket*, engine turned design, on ribbon with slide. **3.75**

614—*French Beaded Sautoir* in contrasting shades of navy, copen, terra cotta, American beauty or jet with steel beads. **10.50**

616—*Sewing Box*, cane bottom, blue or red safian leather top, satin lined, fully equipped. **4.75**

618—*Week-end Case* of black leather, 13 inch frame, split bottom. **5.50**

620—*Black Moleskin Week-end Case*, silk lined, ten celluloid fittings. **10.95**

SHOP EARLY; SHIP EARLY

Obey Washington

Already, Vogue has filled thousands of Christmas orders. Acting upon the Government's official request, Vogue selected, published, and has shipped to its readers quantities of the Christmas gifts which were shown in its October and November issues.

This number is the last that will contain a showing of Christmas gifts. You should have bought yours before now. But if you have still some unfilled items on your list, we urge upon you the instant selection and ordering of those which you wish to purchase. Do not delay a day. Select your gifts. Follow carefully the detailed instructions for ordering on page 60 of this issue. Send your letter immediately.

Thus, and thus only, you will insure getting what you want, having it arrive by Christmas, and relieving the postoffice and railways from a load of Christmas business that it is impossible for them to handle in war times.

Turn Now to the Christmas Gifts Pages
Order at Once, to Secure First Choice

Vogue is a shopping expert. It handles the gift lists of thousands of women every year. It has rare opportunities, advance information, special price concessions.

Every bit of its knowledge and influence has been employed in choosing these Christmas gifts. They are really correct; they represent the best of the year's selection; they really give you value received for every dollar of your investment.

Furthermore, this year they are above all things practical. Charming trifles, dainty extravagances, are taboo in war time. Blouses, handkerchiefs, umbrellas, neckwear, boudoir jackets, house-gifts, gifts for children, gifts within the size and weight required for soldiers on service, useful gifts for overseas workers—these are the mainstays of Vogue's Christmas selection this year.

Turn now to the Christmas gifts pages. Note the rules for ordering. Make out your list now, and cooperate with the Government by sending your gifts early and leaving the railroads free in December to haul munitions and coal.

Fill Those Last Items on Your Christmas Gift List with the Help of this Christmas Gifts Number of Vogue. But Do It Now—This Very Day—While You Have this Number in Your Hands

The Gift Useful—Hosiery.

Silken hose have risen to the dignity of a major accessory in the scheme of the well dressed woman's gowning. Each kind of hose is significant with special fitness for a particular costume or occasion. Both color and design are given studious attention to complete a symphonic whole.

From the collection of Bonwit Teller & Co. hosiery may be chosen—types that will delight the fancy feminine—nothing is more acceptable as a Christmas Gift. There are so many kinds that are "different" from the monotonous commonplaces, so many originations and unusual treatments that the gift of hosiery will carry not only the spirit and sentiment of giving but will suggest as well the exercise of individual expression.

In the assemblage of Imported Paris Hose are examples of the most exquisite artistry in design and needlework. Black and white hosiery in various patterns of Chantilly lace, Point a l'Aiguille and Point d'Angleterre, also hand embroidery motifs and openwork effects. $18.50 to $95.00 the pair.

The Vogue of Openwork Hosiery of American Make is given an extreme latitude, featuring openwork insteps, clox and lace inserts in black, white and all the leading shades of the season. $2.25 to $8.50 the pair.

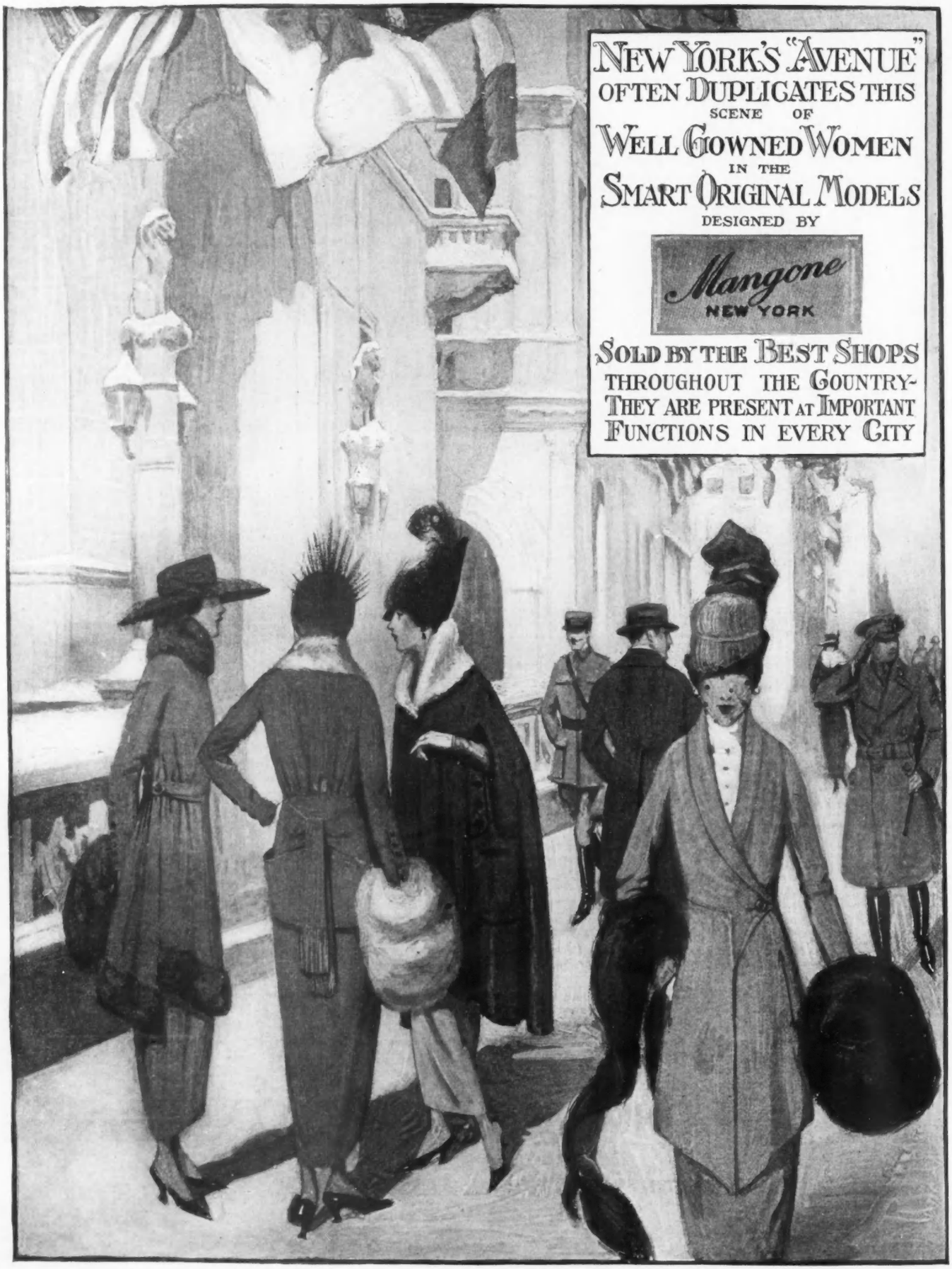
Plain silk hose in sheer, medium and heavy weight in leading shades for street and evening wear. Reenforced with mercerized or lisle lined garter welts. $1.50 the pair; six pairs, $8.75. $1.75 the pair; six pairs, $10.25. $2.50 the pair; three pairs, $7.45. $3.50 the pair; three pairs, $10.35.

Wool Hose for golf and general outdoor service in heather, brown and gray mixtures; also silk and wool mixtures. And white wool with hand-embroidered clox in effective color contrasts. $1.50, $2.50, $3.50 and $4.50 the pair.

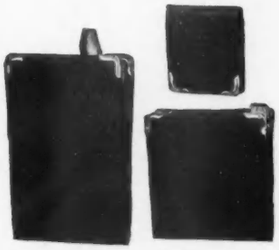
BONWIT TELLER & CO.

The Specialty Shop of Originations

FIFTH AVENUE AT 38th STREET, NEW YORK


NEW YORK'S "AVENUE"
OFTEN DUPLICATES THIS
SCENE OF
WELL GOWNED WOMEN
IN THE
SMART ORIGINAL MODELS
DESIGNED BY
Mangone
NEW YORK
SOLD BY THE BEST SHOPS
THROUGHOUT THE COUNTRY-
THEY ARE PRESENT AT IMPORTANT
FUNCTIONS IN EVERY CITY

ESTABLISHED 1845
MARK CROSS
TRADE MARK
LONDON
ACTUAL MAKERS



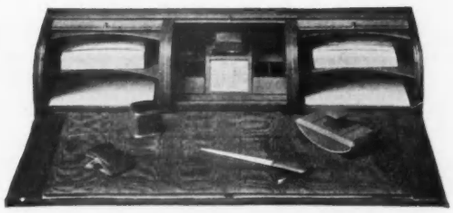
Cigar case, taking 4 cigars, black cobra or fine seal, lambskin lining, four 14kt gold corners. Case measures 3¾ x 5 inches high; $8.50
Folding match case, fitted with safety matches and extra pocket; black cobra or fine seal, calfskin lining, two 14kt gold corners. Size 2½ x 2 inches closed: $4.00
Cigarette case, to match, taking 10 cigarettes, lambskin lining, four 14kt gold corners. Case 3¾ x 3½ inches high: $8.00

Motor bag, white celluloid fittings: comb, hair brush, mirror, scissors, nail file, button hook, sewing kit, pin box, tooth powder tube, soap box, salve jar, tooth and nail brush tube, lip-stick holder, liquid bottle, and nail polisher. Black or colored morocco case, silk lining, lock and key. Size 10⅝ x 7⅝ x 3¾ inches. Complete: $39.00

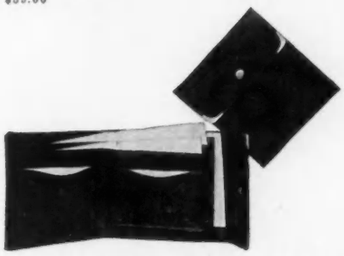
Beaded bag, solid design, in colors, covered frame, beaded handle and fringe at bottom; 8¾ inches deep. Silk lining, attached mirror and silk purse inside: $21.00

It is the variable wants of human nature that give employment.

It excites Industry, encourages Taste, promotes Travel and produces Abundancy.



Desk set comprising: ink well and calendar, hand blotter, pen brush, paper clip, removable silk cover with blotter pad underneath, compartments for stationery, protected by "Roll-up" covers. Pad measures 25½ inches long at front. Of glazed calfskin leather, pastel shades, with border design of gold tooling. Complete: $60.00



Bill fold, one fold design, 3 silk lined graduated bill pockets, 2 card pockets. Black cobra or fine seal leathers, leather lining, two 14kt gold corners on flap. Case 4¼ x 4 inches closed: $14.50. Initials stamped without charge

The Cross "Table-Tray"

Solid Mahogany or Ivory-white Enamel Finish

$18.75

Cocktail set: solid mahogany tray, silver deposit on glass bottom, silver plated rack and handles, four crystal glasses. Tray 14 x 10⅛ inches. Complete: $11.00

Powder box, "Globe" design, hand painted, decorated enamel wood, pastel shades, gold banding, white enamel lining: 6½ inch diameter at bottom, 9 inches high over all: $15.00

Fruit bowl, polished wood, carved border, silver plated holder for hanging grapes in center, ring handle. Bowl 10-inch diameter; unfitted: $5.00

Set and carried as a tray: with legs folded under and out-of-sight

Shown with pot, creamer and sugar basin, of silver plate, Adams design, border engraving, price of tea service: $33.50 Royal Worcesterware, flower festoon design, cups and saucers, each: $1.75. Service plates, each: $1.50

Black enameltide suit case, for women, silk lining, shirred pocket in cover, 2 side pockets. Sizes: 18-20-22-24 inches: $14, $15, $16, $17. Initials painted without charge

The ever-acceptable gift: a handsome box containing 3 pair of famous CROSS gloves: tan capeskin for street wear, grey mocha, white kidskin or capeskin for dress wear. For women $8.50. For men $9.50. Please mention size

As a table: with legs released by spring and firmly in place

Shown with pot, creamer, sugar basin and tray of silver plate, price of coffee service: $24.00; cups and saucers, Lenox ware, in "Ivory" shade, each: $3.00

This spacious Kit Bag will be favored by men who are avoiding the discomforts of railroad war-time trunk service. Tan khaki colored canvas, leather corners and straps, check linen lining, 3 pockets. Sizes: 26 inch, $45. 28 inch, $46.00. Initials painted without charge

Mark Cross

THE WORLD'S GREATEST LEATHER STORES

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Special Mail Order Service for Out-of-Town Patrons

Gift Book sent upon request

The Cross "Table-Tray" of solid mahogany throughout, or Ivory-white enamel finish, is ideal for serving afternoon tea, cocktails, or after-dinner coffee. It is carried, as a set tray, to the desired place, here a slight pressure on side springs (without releasing hold on handles) opens the legs,—and a sturdy table is formed. When through using, pressure on side springs brings legs up into place and out-of-sight, a tray again! Price of tray unfitted: $18.75

Copr. Life Pub.Co.

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The spirit of victory depends upon morale. Morale depends upon keeping up one's spirit. Since the war opened it has been the mission of America's leading humorous weekly to send abroad its message of cheer each week. With a constantly increasing circulation and an original pictorial display it reflects the home atmosphere. If you have not already sent a year's subscription as a Christmas gift to some friend or friends, obey that impulse and do so at once. The double Christmas Number, price 25 cents (included in all annual subscriptions that commence not later than December 1), out on Tuesday, December 3.

For a Christmas Gift

American Sailors and Soldiers all like LIFE.
So do the Marines.
Send them a subscription.
Domestic rates are sufficient if subscriptions are sent to ships whose mail goes in care of the New York Postmaster, or to Soldiers and Marines if sent to them as members of the American Expeditionary Forces without definite foreign address.
For the fleets and armies of our Allies, the rate is $6.04.

Life

Special Offer

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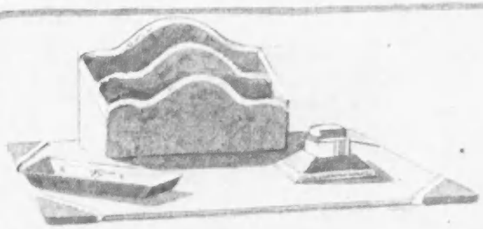
Open only to new subscribers; no subscriptions renewed at this rate.

LIFE, 67 West 31st Street, New York 20

One Year, $5.00. (Canadian, $5.52; Foreign, $6.04.)

Xmas Cheer for Family & Friends



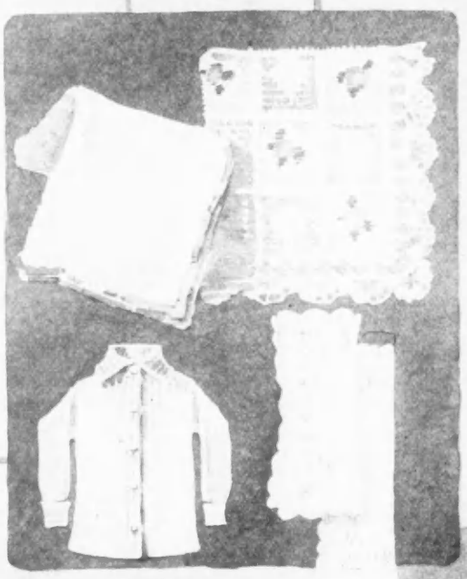
Desk set of rose or Copenhagen art material trimmed with dull gold braid. $3.09

Pin cushion and tray of rose or blue art material. 8½ inches long. $1.69

Women's felt comfys in wine or oxford gray. $1.69

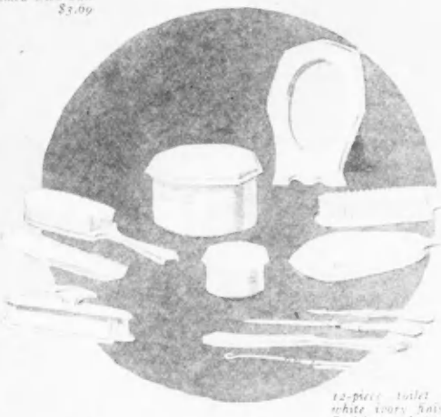
Men's oxford gray felt comfys. $1.89

Children's tan and brown felt moccasins. $1.89



Baby's receiving blanket, bound with pink or blue satin ribbon. 27 x 36 inches. $1.89

Infant's all wool sweater. White or white with pink or blue. $2.24



12-piece toilet set in white ivory finish. La Parisienne design. Engraved monogram included. $15.19

3-piece toilet set in white ivory finish. Le Pompadour design. $7.48

Sterling silver 3-piece toilet set. One script initial engraved without extra charge. Complete with case. $10.89

Carriage cover of heavy wool, hand crocheted, hand embroidered. $8.74

Madeira hand scalloped and embroidered pillow slips. Pure linen. $2.39

Men's ebony toilet set. 5 pieces. $14.82

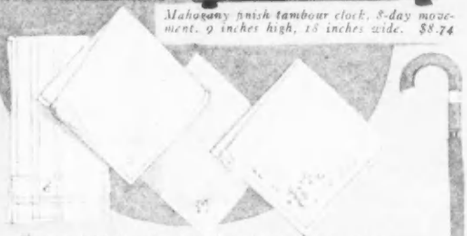
Men's brushed wool reefer $1.89

Men's silk cravat, excellent quality, many designs. $1.44

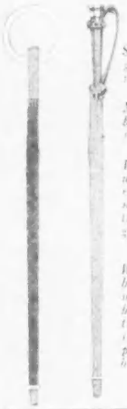
Men's imported English cambric handkerchiefs, hand embroidered letters. Box of 6. $1.39

Mahogany finish tambour clock, 8-day movement. 9 inches high, 18 inches wide. $8.74

Sterling silver photograph frame. Cabinet size. $2.97



Women's Irish linen handkerchiefs with ⅛ inch hand drawn hems. Three styles of letters to half-dozen, all pictured. All letters except I, Q, U, V, X, Y, Z. Box of 6. $1.39



Men's silk taffeta umbrella, malacca handle, sterling silver band. $6.94

Women's colored silk umbrella, white bakelite ring, mount and stub of malacca. White bone tips. Navy, purple, green, brown, black. $4.96

Women's silk taffeta umbrella, brown ebony mount, white and amber bakelite cap, white bone tips. Tan leather side strap. Navy, green, purple, brown, cardinal, black. $6.94

R. H. Macy & Co.

HERALD SQUARE NEW YORK

"A Box Party at the Opera." This photograph has unusual interest because it discloses the views of Madame Ripley upon that vitally interesting subject—evening gowns. The gowns illustrated are all by Madame Ripley, president of the Fashion Art League of America

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Goodwin
CORSETS

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HEALTHFUL, COMFORTABLE AND DURABLE
thus releasing both material and labor for the purpose of

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Goodwin Corsets have always emphasized these points, combining them with the greatest beauty of line and correctness of design.

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which have made them the choice of Masters of the Dress Maker's Art.

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get the Goodwin and secure the highest practical development in designing and elegance combined with durability in materials.

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It is the art of being different successfully.
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MALLINSON'S
Silks de Luxe
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That is why discerning women who desire to anticipate the fashion always seek their inspiration in
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ROSE
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PUSSY WILLOW
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Quiet Elegance

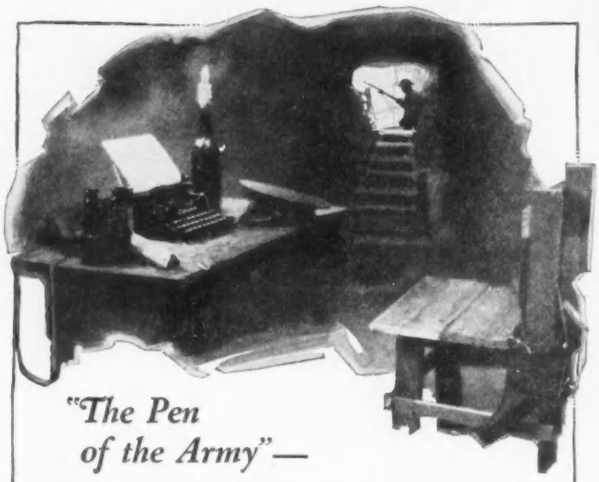
for the days at the South

Cheney Rubaya, the all-silk cloth in a French serge weave, in combination with Cheney Satin Barré, makes a lovely ensemble particularly appropriate for Palm Beach and Southern wear. The firm texture and lovely draping qualities of Cheney Rubaya enhance the subtle luxury of the lustrous Satin Barré. And the very name Cheney attests the quality of these beautiful silks.

Suggestion for a Sport Costume, coat of Cheney Rubaya, skirt Satin Barré, tunic and hat trimming of Cheney Printed Foulard.

Displayed at shops of the better sort

CHENEY BROTHERS
NEW YORK



"The Pen of the Army"—

and

"The Personal Writing Machine"

There will be fewer Coronas for Christmas giving this year.

Because Corona is light in weight — six pounds—because it folds into small compass for travel, and because it is, above all, exceptionally strong, simple, and practical, it has been in demand for all types of military service, from the moment of our entry into war. Many thousand Coronas are already overseas; and for the moment, the greater part of our output is spoken for.

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WE RENOVATE YOUR OLD THINGS PROPERLY. Unusual low priced furniture, silver, brass & copper. Cabinet makers' upholstery and varnishing good old fashioned. O. Charles Meyer, 39 W. 8th St.,N.Y.

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AN ECONOMY:—I MEND expensive laces, embroideries, sweaters and beaded bags equal to new. Give me a trial.
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HAND MADE baby garments by French needlework artists. Fine materials. Dainty, exquisite. Domestic prices. Inf. up to 3 years. On approval. Conway's, 1401 Napoleon Ave., New Orleans.

VIRGINIA'S AIR OF REFINEMENT daintily expressed in our exclusively handmade "Wee Togs." Infants to 3 yrs. Layettes & French Bonnets a spec. On approval. Ideal Baby & Gift Shop, Roanoke, Va.

DAINTY GARMENTS FOR BABY. Handmade in attractive models for infants to two years. Assortment on approval. Send stamp for bklt. Mrs. J. A. MacMillan, 119 Fuller Ave., Grand Rapids, Mich.

TINY TOTS' TOGS, hand made, in unique designs. Infants' to 3 years. French caps a specialty. Catalog for stamp.
Vay Belle Da Vis, 1016 Marine Bldg., Chicago.

Bags

SWEET LAVENDER flowers for you. Four choice designs of etchings on beautiful lavender silk 3x4 in. bag, card and box to harmonize. 50c ea. ppd. Dixon Spec'ty Co., 526 Bradford Av., Milwaukee, Wis.

Beauty Culture

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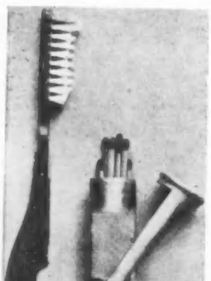

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Christmas House Number December

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Furniture Number January

Furniture silhouettes vary from year to year—the shrug-shouldered French, the bluff Jacobean, the Victorian with its mitts and its curls and its evasions, the Oriental, the mission, the modernist. House & Garden tells you just who's who in the world of wicker and lacquer and mahogany, and approximately how long a mode will last, and why. Rugs, furniture, curtains, china, linens—everything your house would shop for if it had a day off, will be found in House & Garden.

House Fittings Number February

Hangings on the wall—the screen in decoration—couch-end tables — plasterwork — colonial doors and shutters—such things give life and individuality to the house, and each of them will have two pages devoted to itself. There will be sketches of colonial interiors, too; a new sort of article on Japanese art, a little chat on colour, a page on how to transform impossible lamps—and all sorts of other interesting things, from mezzotints to fireless cookers.

Spring Gardening Guide March

Concentrated wisdom for gardeners is packed in this number: the Spring Planting Tables; a résumé of all the leading annuals and perennials with advice on how to use them most effectively. And—most important of all to the woman war-gardener—a careful analysis of just how much of each vegetable you should plant. From fifty feet of beans, say, you should get so many quarts. Such a percentage will be eaten fresh-cooked; from the residue you should get so many cans.

Interior Decorating Number April

Haven't you often puzzled over just what fabrics to put with certain types of wallpaper? House & Garden begins a monthly showing of appropriate papers and fabrics together, in this number. Stone fireplaces are considered too, besides lamps, window shades and tassels, books in the guest room, the troublesome stair landing. And there is a most helpful "don't" article.

Spring Furnishing Number May

The house yawns in the spring, wakes up, and opens all its windows. You need new paper on the walls, new porch furniture and rugs, new hangings for your bedrooms. House & Garden will give you two pages on each of these, together with articles on the use of heraldry in decoration, fireplace stools, and the furnishing of a man's study. Magazine stands, wall pockets, desks and their placing, the kitchenette, the upstairs hall—why, you can't think of anything you want to know that won't be in the May number. But just in case you should—there's the inexhaustible patience of the Information Service.

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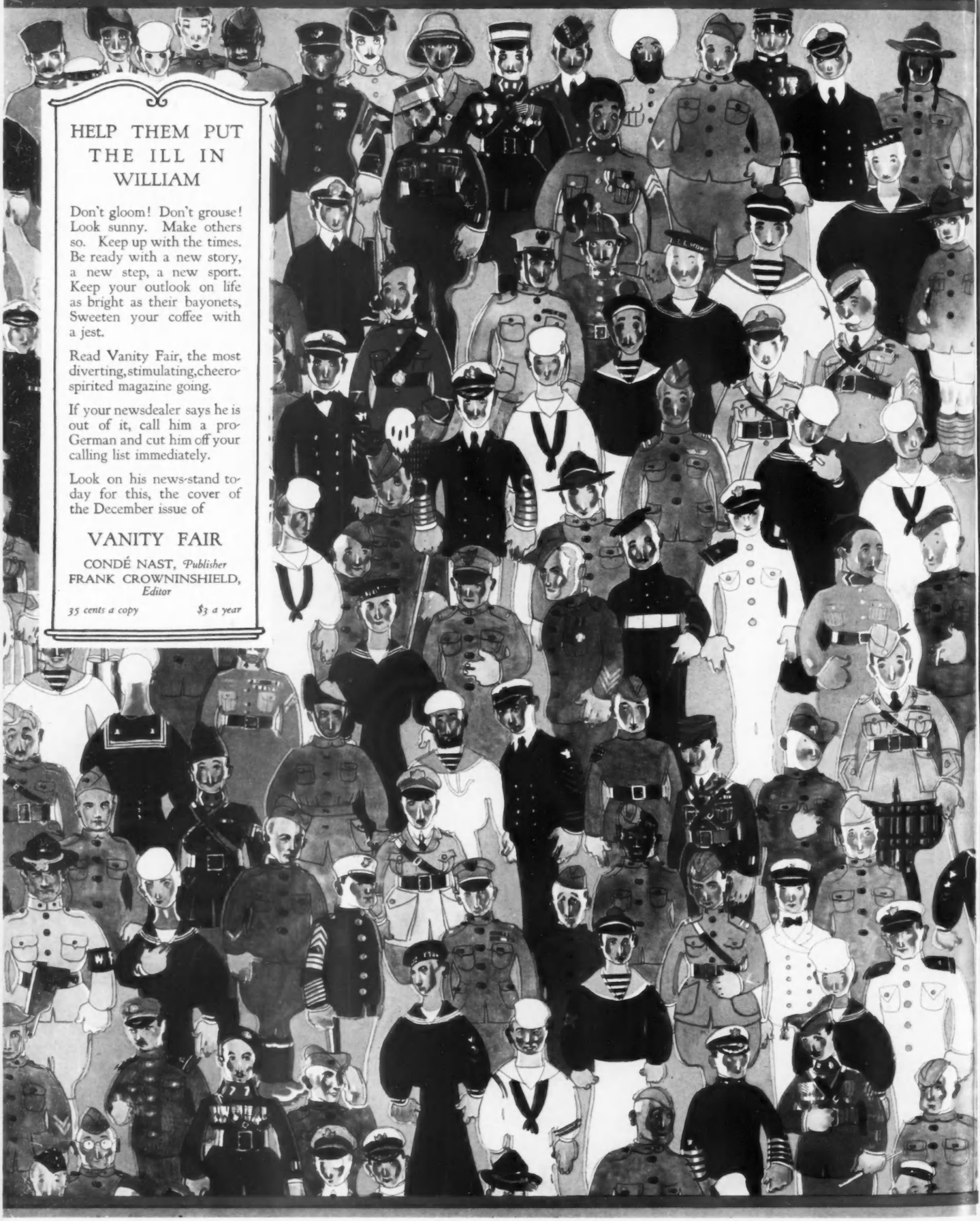

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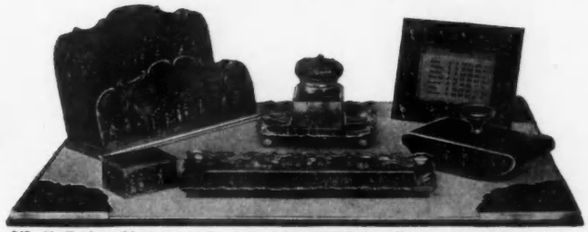
VANITY FAIR

CONDÉ NAST, *Publisher*
FRANK CROWNINSHIELD, *Editor*

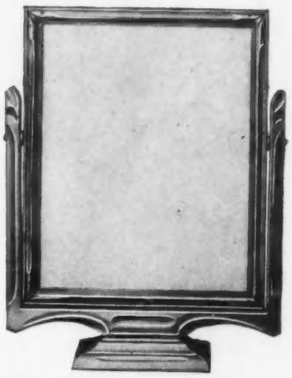
35 cents a copy *$3 a year*

OVINGTON'S

519 A gaily colored bird and brilliant flowers are shown resplendent on this jet black china lamp. A blue parchment shade (10 in. in dia.) is marked with patches of midnight sky across which another colored bird takes flight. 16 in. high. $10.00.



645 Sheffield combines every advantage of beauty and durability so successfully that you find it constantly being made to serve new purposes. Here it is in a handsome desk set, massive, dignified, and practical—richly decorated in an old Dutch silver design. It includes seven pieces: Pad (16 in. x 21 in. with four corner pieces), ink-well, stamp box, calendar, paper rack, roll blotter pen tray. Complete, $35.00.



655 This swinging photograph frame on pedestal finished in antique gold, hand-carved design, view 8 in. x 10 in., is an exceptional value at $3.50.

EVERY year there is a new situation at the holidays. But the spirit of Christmas is always the same. Every year you find at Ovington's the very gifts that meet the situation. This year there is more emphasis on usefulness than ever before. But the same ingenious spirit of novel originality runs through everything you see here—just as it always has.

649 Japanese bronze work decorated with inlaid cloisonné work in colors is a very old art and only a few more pieces are to be had. The floor lamp shown is an exquisite example of this beautiful work. The shade, 26 in. in dia., is of parchment in bronze color, with a conventional colored design to match the cloisonné on the lamp. An exceedingly attractive combination at $75.00.

632 An exceptional value is this pair of Sterling silver salt and pepper shakers in their fitted case, at only, the pair, $2.50.

533 In brass, brightly finished, this Cape Cod fire-lighter will cheerfully remind you of your agreeable duty to burn wood and save coal. Complete, with tray, $5.00.

494 A "nest" of ash trays, four deep, is topped with a match-box holder carried by the largest. Each tray has a cigar rest, and all are glass with nickel rims. Together, $5.00.

505 No candy is too good for this jar, and half a pound is not too much. Wrought for crystal, with alternating frosted and plain strips, and decorated with a hammered Sterling silver band. $5.00.

630 The exquisite shape of this bowl for flowers or fruit is enhanced by its coloring—either blue or yellow iridescent glass, 12½ in. in dia. It is supported by a stand of black glass. $3.50.

652 Open vegetable dish of hand hammered Sheffield. Measures 7 in. x 10 in. long. $5.00.

515 The delicate colored flowers, the finely wrought band of black and white lines, and the gold edges of this white china tea-set, consisting of six tea-cups and saucers, tea-pot, sugar-bowl, and cream pitcher, make it a good $10.00 value. Our price on our present stock is only, a set $5.00.

631 A quaint little lady lamp 10½ in. high which will brighten your boudoir. Her head and shoulders are of china, and her silk dress, with a hat to match, may be blue or rose. $7.50.

622 Very quaint candlesticks finished in antique gold, decorated with a carved design in polychrome colors; 12 in. high; candles to match candlesticks. Complete, per pair, $12.50.

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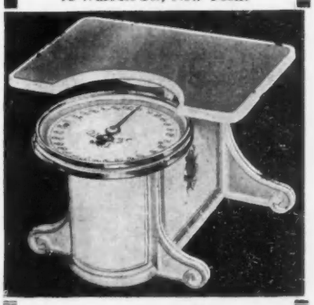

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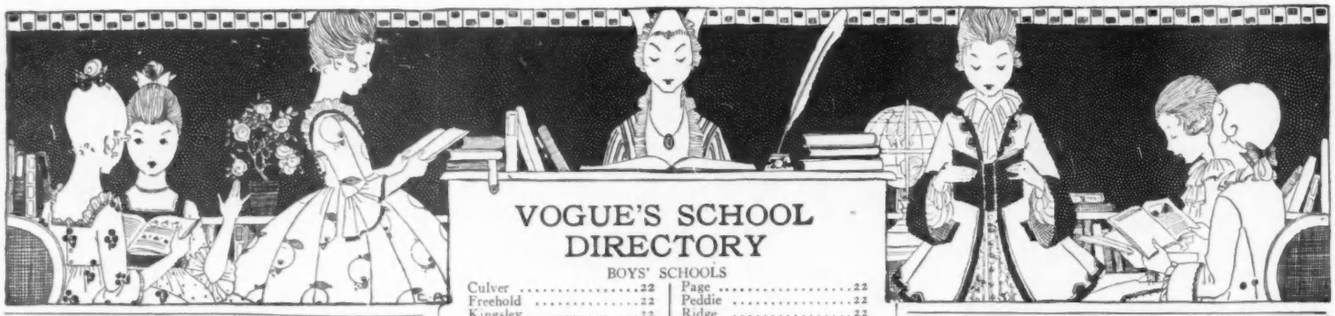

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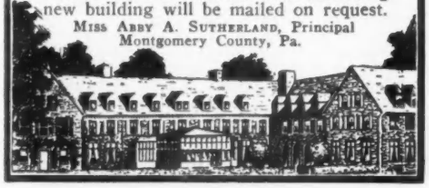

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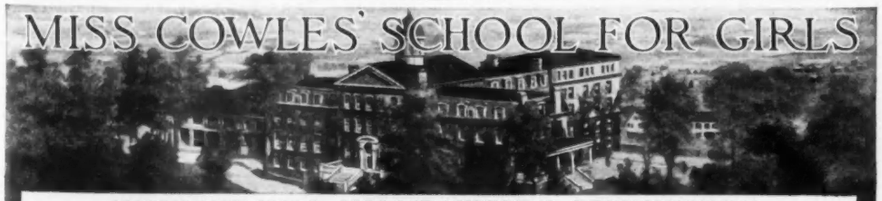

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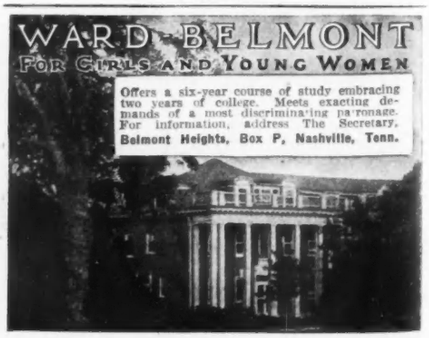

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FEB 10 1919

DON'T FORGET THE POOR YOU HELPED BEFORE THE WAR

YOU'VE sent your Christmas contribution to the Red Cross, of course; you've subscribed to the seven recreational organizations that work overseas; you've not forgotten the Fatherless Children of France or the Belgian Babies; you've given records to the Phonograph Records Recruiting Corps, and books to the Library Association, and field-glasses to the Navy, and warm clothes to far-away refugees in devastated France. In fact, you've remembered all the new brave causes, the new pitiful sufferers. But—

The Poor That Are Always Here

It may be that you've forgotten the little Christmas things you used to do before the War. Have you thought of the-poor-ye-have-always-with-you that the Charity Organization looks after year by year, the patient-faced old people in the Homes; the little white hospital beds—row on row—that are filled by the sick for whom nobody subscribes because they're just civilians, and none too brave about their sorrows—no braver than you?

Don't you remember the turkeys that used to go into the white baskets laid out on the big kitchen table when you were just able to reach them by standing on your tiptoes? Don't you remember how cook let you help pack them, especially the one for the little lame cobbler who swore—and lived all alone? And Janie whose father drank—there was a basket for her, too, with your own Victoria Mary that you'd cried over, shutting her blue eyes obediently in the upper left-hand corner.

Don't you remember the ride through the white Christmas Eve—real sleigh-bells ajingle—and the light that streamed out of the cobbler's wee cottage? And Janie, afraid to believe, with her face in Victoria Mary's curls?

Don't do all your Christmas giving this year for the new brave—the new poor—the new sorrowful. And don't do it all in bills, through a Committee. The turkey-in-the-basket days were happiest because you gave more than money. You gave time, and thought, and smiles, and Victoria Mary, and—yes, the best of it—you didn't dance on Christmas Eve. You went with the baskets in the sleigh.

Two Thousand White Decembers

After all—isn't it so?—the most wonderful thing about the Wonderful Babe whose birthday we've kept so strangely—so selfishly—through all these two thousand white Decembers—the most wonderful thing about Him was that He didn't send a gift to us—He came to us Himself.

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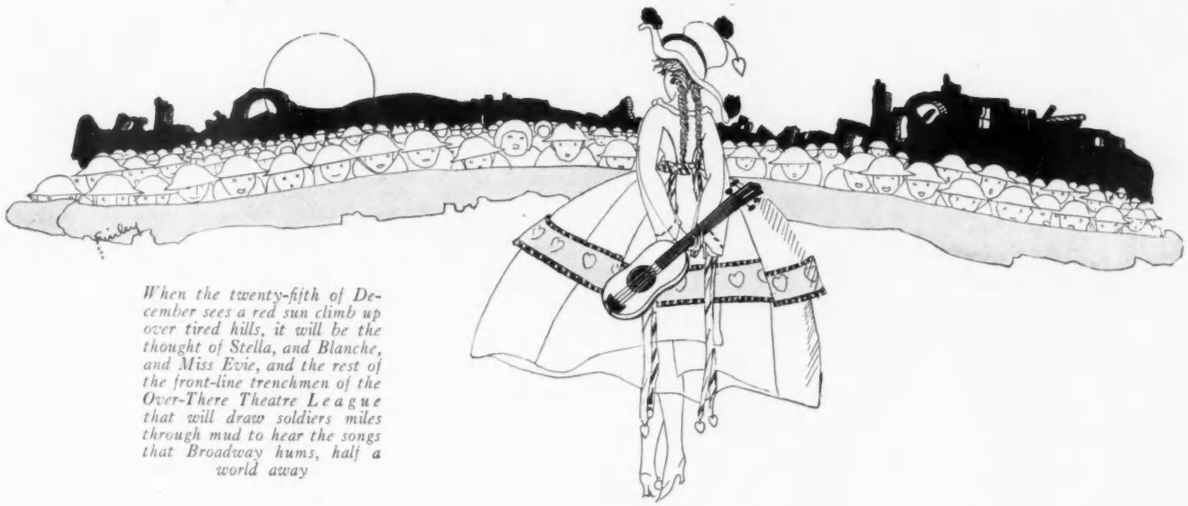
Paul Thompson

MAJOR AND MRS. THOMAS HITCHCOCK

Major and Mrs. Thomas Hitchcock, who are always present at the amateur race meets, are shown at the sixteenth annual Piping Rock Horse Show. Mrs. Hitchcock is an unusual horse-woman and always rides at these events, taking her horses over the jumps in competition with the most expert horsemen. Major Hitchcock is commander of the training department at the Mineola Aviation Field. Their son, Lieutenant Thomas Hitchcock, junior, is a member of the Lafayette Escadrille and was one of the first young Americans to go to the front. Last winter he brought down two German fliers and received the Croix de Guerre with two palms and the prize money awarded by the Escadrille for bravery. Later he was taken prisoner by the Germans and for some time it was not known whether he was alive or dead. After several months he escaped from a German prison camp, walking eighty miles through German territory and arriving safely at the Swiss border. Recently he received a third palm for having been brought down behind the enemy lines



When the twenty-fifth of December sees a red sun climb up over tired hills, it will be the thought of Stella, and Blanche, and Miss Evie, and the rest of the front-line trenchmen of the Over-There Theatre League that will draw soldiers miles through mud to hear the songs that Broadway hums, half a world away

PLAYING THE FRONT FOR CHRISTMAS

Our Over-There Theatre League Sends More Than a Hundred Entertainers to Carry The Footlights of Broadway over to France

By BETTY D. THORNLEY

THE long narrow hall was jammed with benches, and the benches were jammed with navy blue backs—full twelve hundred of them—clean up to the edge of the giddy crimson and gold curtain that hid the stage. An irrepressible blue back in front of the mechanical piano helped that hero of a hundred fights to do its worst and joyfully urged the assembled Navy to a tickle-toeful accompaniment. This we saw in the instant we rounded the corner into the hall; then, as though an unseen officer had sung out an order, the whole audience right-about-faced and gave us the benefit of its grinning countenance.

Stella led the line of girls that made their way up the side aisle to the dressing-room, and Stella, as you'd be the first to agree, was quite enough to upset any Navy's circulation.

We were an Over-There Theatre League unit on its way to the front, via Ellis Island,—that is Stella, and Blanche, and Louise, and Elizabeth, and Miss Evie were the unit. The rest of the line consisted of special-permit civilian spectators (quite negligible) who wanted to follow the unit to the very edge of the continent so as to see as far as might be into the haze that would swallow it when it started for France. Christmas was coming, and, since the boys couldn't get home, America was sending more than a hundred entertainers to Europe. And this unit played Ellis Island as its last one-night stand on the road to Paris.

THE LAST STAND ON THE ROAD TO PARIS

"Dead?" said Elizabeth the pianist, shedding the hat that covered her ash blonde head, once the dressing-room curtain had stopped swaying to the tune of a long nautical sigh twelve hundred strong. "I packed till three-thirty last night, then I got up at six-thirty and packed some more, and ran around town getting things I'd forgot. Of course, I'm glad I came over tonight—but tired!"

Miss Evie eased a slim arm out of her coat. "That inoculation hurts like blazes—arm's swelled down to the wrist—but it's all in the day's work. I'm game for it if you are."

"Personally, I shouldn't mind packing or inoculation," Blanche observed with a yawn. "But that passport office made me bring everything from my birth certificate to a deed for the family plot in the cemetery."

But here the Navy came to say the civilian spectators' bench was placed and would the occupants please occupy? Two minutes later the crimson and gold curtains slid back, for there's precious little time for dressing with an audience that says "Sit down, you gob," every time a man moves, for fear it will lose sight of your entrance.

One has confused memories of that show because not more than half of it was on the stage. For instance, who could think of the climax of Miss Evie's second coon yarn without hearing the voice of the coxswain in the front seat, raised in a delighted whoop that quite upset the Y. M. C. A. secretary who sat on the stairs? Who could see Stella in her pink chiffons and her frivolous little never-still pink slippers chasing rainbows across the pine-floored stage without a vision of the brown-eyed boy that stood by the piano, adoring? And who can see Blanche stamping high heels in a very ecstasy of jazz and flaring against the sign-painted scenery in her cerise shawl, her black lace scarf, her saucy rose, without adding the tum-tum-shuffle of a thousand feet and the thunderclap of applause that brought her back again and again and again, with brighter eyes and pinker cheeks each time?

WHAT THE NAVY WANTS

What the Navy wanted, undoubtedly, was jazz—ginger—pep. Beauty? Ye-es. But first of all—go. Art? Maybe. But first of all and last of all that sentient thing called personality. Miss Evie wasn't young. But she told stories, she thrummed that guitar, she sang the sort of negro songs where you interject "Hallelujah!" or "Oh, ma Baby" and never miss a beat. She was what the Navy calls a coon shouter. But she was more. She was an artist. Yet it wasn't the art that took the Navy. It was a little way she had of chatting while she pulled a chair out to sit on, a little way of beating time with her left foot, a little way of smiling over her guitar, a little way of quite taking for granted that the fortunes of the man who bet his money on the bob-tailed nag were quite as interesting to you as they seemed to her—a little way of choking up when you came back at her, twelve hundred strong, and simply roared for more about that "sinner a-settin' on the gate ob hell."

A great deal that "goes big" on Broadway would go bigger still in France. But a great deal more wouldn't go at all. For there's no scenery, no lighting, no orchestra, no chorus, no company, no time to do anything but jump in and

These blithe Ford-touring units of five are the mainstays of the League—company, scenery, costumes, "props," and baggage racing along the gullied roads from Hut to Hut

What can he find in his stocking so good as a real laugh? And how is he to get it without the League?

begin—and any show, any actor, any actress or singer who can't do without background won't do for France. The quality needed to spell "success" may and does occur in Irene Franklin. It equally may and does occur in the graduate from Yiddish repertoire on the Lower East Side. But without it, one may sigh in vain to serve.

On the other hand, France won't do for anybody, no matter how talented, how full of personality, who isn't able to cut baths to one in three weeks if necessary—and wash her own clothes in cold water. This on the honour of a last summer's recruit to the Over-There Theatre League, just returned.

All of which explains the fact that though the initial meeting of the League at the Palace Theatre last April contained everybody in the profession from George M. Cohan, up and down, practically all the people actually sent over have come from vaudeville, especially from the extreme and generous-souled left wing represented by the recruit already referred to who says she began her career by playing one-night stands in Texas at the age of six.

THE MEETING THAT BEGAN THE LEAGUE

E. H. Sothern addressed that historic meeting at the Palace Theatre and prophesied this very thing from his own experience at the front. The boys wouldn't want Hamlet between bombardments, he said a bit sadly. They wanted—he didn't exactly say they wanted pink chiffons and coon shouters, but that was what it amounted to. And though the directors of the Over-There League are Winthrop Ames, Rachel Crothers, Walter Damrosch, Charles B. Dillingham, John Drew, Daniel Frohman, Joseph R. Grismer, Marc Klaw, Willard Mack, Lee Shubert, E. H. Sothern, Augustus Thomas, and Francis Wilson, led off by George M. Cohan as President and E. F. Albee as Vice-President, the mainstays of the League in the field have been little girls like Stella, some of them with toes scarcely on the ladder of success. And when the twenty-fifth of December sees a red sun climb up over the hills, it will be the thought of these dauntless American girls that will draw tired men to—

It may be to a bridge with both banks lined with audience and Stella chasing rainbows along the coping. It may be to the top of a battered stone wall with Stella begging a kiss for Cinderella through a yawning gap made by a Boche bomb. It may be to a window in a torn French street and Stella tickle-toeing in the shell of a gutted house. All these three stages served, one after another, for a unit that went over in the autumn. This unit gave fourteen shows in two days, on everything from a soap box to a railroad siding. Yet when they wrote home to James Forbes, of "Chorus Lady" fame, who recruits the volunteers for the Over-There Theatre League, assigns them to their units, arranges the routine of the performances, rehearses them, and finally sees them on their way, passported and uniformed and inoculated, they said that he'd been the greatest benefactor that had ever touched their uneventful careers and that they wouldn't exchange places with anybody in the United States. Neither would Mr. Forbes, by the way, although Winthrop Ames is authority for the statement that he's the hardest worked man in the League.

WHERE THERE IS ALWAYS A FULL HOUSE

You see, they're appreciated—heavens, how they are appreciated!

"When they enter a Division," says the Entertainment Director of the Sixth Region, commenting on another unit, "the General makes special plans for the men to get to the show; he sees to the band and has a stage erected in the most convenient gathering place. They have played to twenty thousand people in one day." Much as that means to actors who have put up with so much inconvenience, it can't stand beside a letter like the one received quite unsolicited from a sergeant in the U. S. A. Ambulance Service with the French Army.

"Probably you good people at home don't quite know what a boon this sort of thing is," he says. "You would, though, if you'd listened for months to ambitious and well-meaning folks who love to recite 'Verdun' and other cheerful morsels, and whose idea of a rare treat is to sing consecutively the national anthems of the United States, Great Britain, and France—which, as you realize, does pall a bit. The only thing that ever saved us from the Italian's hymn is that it's too darned difficult for most singers to attack. When we were told that this first unit was merely the advance guard of a mighty army of real American actors, and had the meeting at the Palace explained to us, the boys yelled!"

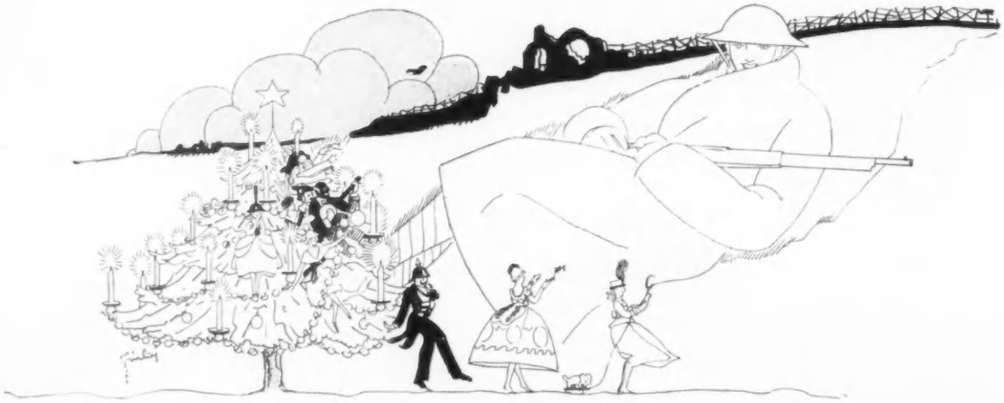
You can see at a glance why there can't be anything elaborate in the way of scenery, and only the cleverest and most collapsible of "props." You can see, too, why the most popular teams of entertainers are likely to be those that call themselves by such names as "Just Home Folks," "The Shamrock Show," "The Dough Girls," "The Yankee Girls," "The Yankee Doodle Five." You can see, by the way, that five is the topmost limit for a unit, because company, scenery, costumes, "props," and personal baggage—to say nothing of the chauffeurs—must all pack securely into one trusty Ford. Speaking of costumes, the Y. M. C. A. provides the becoming blue uniform with its good-looking cape that all the women wear. This is for traveling and often for playing in as well. The limit of stage costumes is one ordinary evening dress. The Y. M. C. A. also pays all expenses from the time the unit leaves New York. Then the Over-There Theatre League steps in and gives to each performer two whole dollars a day salary, irrespective of what said performer happened to be making before enlisting. Some of them, by the way, classify in the fifteen-hundred-a-week list when they're at home. But when they reach France—one salary for all, and alphabetical billing.

A TYPICAL ITINERARY

"We were first located in a well-known American camp for four days," says one of the few men sent over by the League (a man, needless to say, who could serve in no other way). "Each night we went to a different place. The first two nights we had fine cement buildings that held nearly a thousand men, and the third night we went to a Polish-American camp and, as the hut only held a couple of hundred, we took the piano outside and gave the show for about seven thousand boys. It was one of the greatest sights I've ever seen.

"The other night we went to an advanced American artillery position a few kilometers from the front and had one of the most interesting nights so far. The Americans were brigaded with the Frenchmen forming a fringe on the outside and hanging all over the roofs of the adjoining huts. My piano stool was a good husky board standing on one end, and the Boche and French artillery gave me a real symphonic accompaniment. A little after we got under way three Boche planes came overhead to see the show, but

(*Continued on page 102*)



NEW YORK WEARS ITS HEART ON ITS SLEEVE

The Shop Windows on Fifth Avenue Are Filled With the Toys of Convalescents and the Spoils Of War, and Posters and Pictures Flare Everywhere

Mrs. William Woodward's hat of black velvet with its beaver brim supplements a severely simple tailored suit of gray cloth

Mrs. Perry Belmont wears a high-crowned hat in taupe with an infinitesimal rolling brim and bristling pompoms of taupe feathers

STRANGE, indeed, are the new uses of the shop windows of Fifth Avenue. As extraordinary as the change that has come over the street itself and the crowds which pass over its long grey length is that which has taken place in the displays behind the great plate glass windows that front the Avenue. Of jewels there are still some to be seen, of porcelains and pretty clothes still bright varied showings, but interspersed with these and crowding them into the background are things altogether new to Fifth Avenue—things which cause the crowds to stand and wonder, to see strange places and to think strange new thoughts. First of all, there are the pictures and posters, many of them badly done, but now and then with a splash of paint red with the horror of war or white with the light of inspiration. There are toys and queer little trifles, tiny things childishly done, telling in every crude line of weak white fingers and minds groping back from dark ways. In one window, against the grey velvet curtain that has formed the background for rare antique furnishings, the great black cross of a German airplane stands out. Banished are the solemnly correct furnishings of a haberdasher's window, and in their place is piled a battered collection of German trophies. The sweetmeat shops beseech the passersby to refrain from eating candies and point to businesslike tins of chocolates and bonbons waiting to be convoyed to men across the seas. Even the tiniest perfume shop or florist's holds out its hand for Belgium or for injured childhood, begging the chance observer to turn from the pretty things they offer to the pitiful things which they are trying to alleviate.

Day and night, the street is a panorama of compelling interest. The Fourth Liberty Loan set the flags a flutter from every window ledge and cornice, set the bands playing at every corner, gave the available men of the Army and Navy occupation for their odd moments, enlisted the services of the Red Cross and the Ambulance Corps, of visiting Allies, and of ordinary everyday citizens. Two small shy daughters of Nippon, sometimes working in combination, but always escorted by one of Uncle Sam's soldiers or sailors, were among the most successful collectors for the loan. All vermilion and gold was the costume one of them wore the day she ventured forth with a blue-clad sailor. Aristocratically black was her kimono and that of her sister on a subsequent afternoon when a huge khaki-clad soldier accompanied them as they solicited bonds from the little booth before the Union League Club.

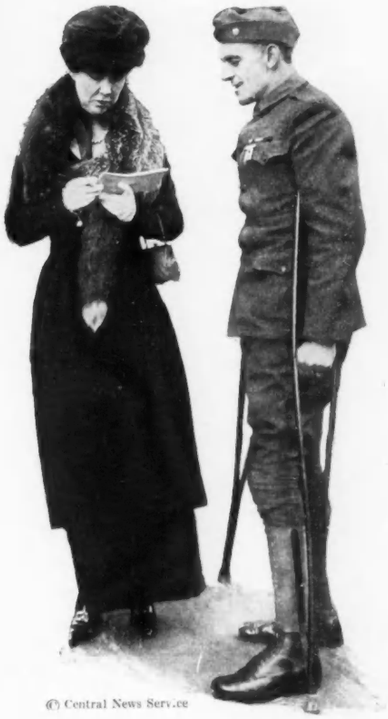
The pleas of one convalescent soldier were irresistible—to Mrs. William Goadby Loew, at least, as one can see from the photograph accompanying this article. Among the most enthusiastic workers for the Liberty Loan was Elsie Ferguson.

(*Continued on page 98*)

The Fourth Liberty Loan set the flags a flutter from every window ledge and cornice and made Fifth Avenue a panorama of compelling interest

When Elsie Ferguson spoke for the Liberty Loan she wore a gown of black velvet with a band of sable running down the front and a black velours cape

Every shop window on Fifth Avenue begs the chance observer to turn from the pretty things it offers to the suffering that every one is trying to alleviate



© Central News Service

Mrs. William Goadby Loew was one of the many Bond buyers who couldn't resist the convalescent soldier who offered such convincing argument for the Loan

Restaurant frocks have no difficulty in persuading us to wear hats in the evening when their suggestions take black velvet form and unexpected line. To the outer edge of this tempestuous brim cling two shaggy ostrich tips, clipped and uncurled, in unusual shadings of grey and black

Baron de Meyer

To be of brown silk beaver, to be crowned in kolinsky, and veiled about the brim with real Chantilly lace that falls below the shoulder in a long adventurous point that may be drawn across one's face—what more could a hat desire, except to know it was made by Maria Guy?

These Picture Hats by Waters for Afternoon And Evening Wear Show Many New Tendencies

Martha Hedman Shows These Hats and the More Elaborate Evening Turbans at Their Best

Just as we thought life was to be simpler, they've given us an evening turban of dull gold lace with two enormous black aigrettes at one side and loops of lace extravagantly long—immoderately Eastern, if one uses them as a veil, but quite as effective if one twists them into a scarf or allows them to hang freely in lissome undraped ends

(Upper right) Another version of the turban is in rose velvet, tight fitting, embroidered all over in twinkling sapphire blue bugles through which the rose velvet shines all the more subtly. There is a knot of the beads in front and a feather fancy of black burnt goose to give shading to one's audacious and quite charming colour scheme

The tailored dark brown silk beaver curve of this hat for evening is belied by the deep gold lace that drapes the under side and is caught by hand-made shell pink flowers of tiny beads. A seductive bit of brown tulle is wound about the crown and plays veil or scarf, as its wearer's whim dictates; and whims are many when the wearer chances to be Martha Hedman of "Boomerang" fame

Baron de Meyer

THE FASHION FADS OF PARIS

The Short Hair-cut, the Enveloping Cape, And Some Details on Evening Gowns, Occupy the Attention of the Parisienne

IN every age fashion is characterized by certain manias. They tell us that, in order to be pale, the Romans drank infusions of cumin seed which was supposed to possess the attribute of making the face very white. In the eighteenth century, women forced themselves into hard stiff stays boned with wooden slats, and over them they wore huge paniers stuffed with horsehair. The beauties of Winterhalter walked in great hencoops which they called crinolines. In fact, fashion is an autocrat which only the strongest minded women seem able to resist, and the fourth year of the war brings a fad of its own to Paris, a fad for which we can see no motive except pure fancy. This is the fashion of cutting the hair short, a style which is becoming to few women over twenty-five, and not to many under that age. In certain parts of India cutting the hair is a sign of grief at the loss of one's husband. Can it be that, now that their husbands are all at war, women wish to be as unattractive as possible, and have therefore cut off their loveliest asset? Perhaps a more reasonable explanation is that their life has become so active, so full of sudden trips in ambulances, and engagements at hospitals and at all sorts of military organizations, that there really is not sufficient time for an elaborate toilet, and anything that simplifies life is welcome. However, many of the busiest women have retained their long tresses and solved the problem of looking neat by wearing a firm net which keeps every hair in place.

CHÉRUIT

Pale blue crêpe de Chine says many demure things on this frock with the naive neck-line and an original simplicity in its embroidery of alternating blue and white silk lines

CHÉRUIT

This unusual green evening gown,—of what Paris calls "twill,"—is embroidered with gold metal thread, trimmed with "girandoles" in light blue, dark blue, and brown beads, and has three trains of brown muslin that entangle the feet most bewilderingly

Why is it, then, that women insist upon wearing their hair in the style of "the children of Charles II", when they are no longer children themselves? I have an idea that it is on account of the sudden nocturnal descents to the cellar, to which we all became accustomed during the summer. Long hair would be apt to look rather wild, while short hair could be brought to order far more speedily. Possibly, also, now that the scarcity of hot water makes it impossible to wash the hair as often as usual, it is more sensible to have short hair which can be washed with much less difficulty. So scarce is hot water, alas, that a hot bath is no longer a daily possibility. There are only certain days on which one may have this luxury.

CONCERNING FEMININE REASONING

"Why on earth do you go so far afield for reasons?" asks my blonde friend Jeanne, who is more sophisticated and philosophical than I am. "All these women cut their hair to imitate each other." And, because she has a fondness for paradox, Jeanne tries to prove to me that there is nothing so exhausting as people who are "different"; both the woman who scorns fashion, and the original thinker who always opposes the majority. She claims that if people were all entirely different from one another, we should have to give far too much attention to each of them, that we should have to make a great deal of every trifle, and that we should end by dying of bewilderment among so many different creations, costumes, and souls.

"Well," I answer her, "you run the risk of dying of laughter, anyway, when you meet Princess So-and-So, whose silhouette has widened with time, shopping for her daughter's trousseau, and see them both with cropped hair like two dear little schoolgirls. And I think you might grow exhausted if you tried to persuade Madame B., who is younger than the Princess, to be sure, but whose face is as thin as a hatchet, that it is not impossible, as she contends, to wear one's hair any other way."

IF THE SHORT HAIR-CUT STAYS WITH US

If the fashion continues in all its present virulence I really wonder whether, in view of all these Florentine heads, it won't be too great a problem for our dressmakers to create any new fashions at all. Only one style of costume, that

CHÉRUIT

This afternoon frock of striped black velvet trims itself with "poulain," has a loose panel at the sides, and tucks its collar under its belt in a way that is altogether novel and Parisian. Its sleeves are long and its collar high, since coal is scarce

Madame Terrien has fortified herself against the winter with a cape of Siberian squirrel trimmed with contrasting fur. Her Maria Guy hat is of brown felt and velvet to match the bands on her tulle scarf

(Below) These two attractive bits of Parisian scenery are wearing "trotteurs" as chic as themselves. In the costume at the left, blue serge is a background for a white blouse, a white fox fur, white gloves, and white spats—with a patent leather belt and a "gendarme" hat of blue faille as the finishing touches. The black velvet costume at the right puts much of its smartness into the bottom of its coat, which is turned up like a wide outside hem. But still other reasons for the wearer's happy smile are the silver fox fur and the draped silver velvet "tiara" hat with its motif of jet stones

CHANEL

Mlle. Cécile Sorel has put her faith in Chanel, of late, and been rewarded by such intriguing things as this coat of black silk jersey and monkey fur. The Marie Louise felt hat, too, is trimmed with monkey

(Left) Mlle. Lancret believes, with most of the feminine world, that, after all, there is no friend like blue serge, and especially since it has adapted itself so well to such things as bands and a collar of beige tricot. Here it is a companion, too, for a blue velvet hat bordered with tulle, blue stockings, and dull blue buckled shoes—not to mention the medallion of brilliants on a black moire ribbon

(Right) That delightful actress, Mlle. Andral, wraps herself in this warm cape of buracotta "castor" trimmed with natural castor,—thereby winning, out-of-doors, much of the admiration which she wins within the walls of the Théâtre de l'Odéon. Her smart little hat of light velvet is lined with castor

Three photographs by de Givenchy

of the fifteenth century, is really appropriate to these short tresses, and the couturiers' feeling for harmony may force them to gown all women alike. Then, large or small, thin or fat, women will have to go about looking like badly executed replicas of each other. Cutting one's hair is a rather irrevocable operation, and it behooves one to think well before going in for a fashion which one can not change over night.

Of course, mild crazes have always possessed us. Just at present, capes are the rage. Though they were introduced as long ago as last winter, women have taken them up again with enthusiasm. Each one, however, wears hers in her own manner. Last year the cape was merely a convenient wrap, but this year every woman seems to have worked out a type of her own which suits her silhouette. This is a very interesting departure, for a new mode is more apt to be uniform. The photograph of Mlle. Andral of the Théâtre de l'Odéon gives a good idea of the way in which the cape is worn. A very smart Parisienne is wearing one, made by Lanvin, of cloud grey woollen material with a voluminous collar of silver fox. At the back of the collar there is a fringe of grey chenille, hanging from a sort of trellis of passementerie in grey and falling so far down the back as to elongate the silhouette, giving a slender effect to the figure and following every movement of the body in walking. A hat of brown felt with an immense knot of brown tulle is a charming accompaniment to this cape. A third cape, which struck me as being very good, was worn by Madame E. Terrien at the Ritz at tea-time. The cape, which was of either sable or of dyed squirrel, wrapped her in fur from head to foot and was rich and heavy, with a border of black fox. It was held on the shoulders by a waistcoat of the fox crossed in front. Before the door of her magnificent house, I happened to see Cécile Sorel, whose costumes are from Chanel, a house to which she has long been faithful. Her gown was of silk jersey, attractive in its simplicity, and the originality of the costume consisted of the arrangement of monkey fur which was used not only to border the tunic and the sleeves, but also to finish the neck and in the form of a muff, round as an apple and quite large, in spite of the effort to force little muffs upon us.

After capes, the next most popular feature of the moment is the big beret in black, brown, or taupe velvet—a fashion which every one is wearing. Sometimes it towers high above the wearer's head, and at other times it is more modest in size. Many women are carrying here in Paris the canes which they used to reserve for the beaches.

At Paquin's recently I saw the evening gown sketched at the right on this page. It is planned for a little dinner by the imagination of Mlle. Madeleine, of Paquin's. The foundation is silver lamé, and the only trimming is the lines of open-work running in different directions. The effect is very new and pleasing. The sleeve is worth noticing, with the top of the arm left bare and a novel arrangement of two bands of embroidery, an example of the delightful invention of our dressmakers.

Henri Manuel

Monna Delza, one of the favourite actresses of Paris, realized the possibilities of a Courtisien almond green cape with a collar and border of grey fur

PAQUIN

This coat of heavy wool velours yielded gracefully to the edict of the straight and severe line, but could not resist a trimming of otter fur, fancy buttons, and beige embroidery

PREMET

Black satin has done much for many gowns and here embroidery in "Sphinx" beads and a "Sphinx" bead girdle do much for black satin

PAQUIN

When fashion chose the straight and narrow path this season, this obedient little dinner gown followed in silver lamé with drawn thread work and silver embroidery as its trimmings

SOME INTERESTING MEMBERS OF THE VERY YOUNGEST SET AND THEIR MOTHERS

THESE SMALL PEOPLE ARE AMONG THE VERY LATEST ADDITIONS TO SOCIETY

Kazanjian

The very young man who is showing such an early interest in feminine adornment is the son of Captain and Mrs. Joseph Warren Burden, junior, and is photographed with his mother, who was Miss Margery Maude, the daughter of Cyril Maude, the actor. Captain Burden is in the Remount Department at Camp Dix

Marcia Sillcox

The irresistible person who has captured Mrs. Angier B. Duke's whole attention is her second son, Anthony. Mrs. Duke was, before her marriage, Miss Cordelia Biddle of Philadelphia, the sister of Lieutenant Anthony Drexel Biddle who married Mr. Duke's sister, Miss Mary Duke. Last summer Mr. and Mrs. Duke deserted Newport, where they usually spend their summer, for Long Beach

Walter Scott Shinn

Miss Sheila Devereux Emmet, the attractive young lady at the right of the photograph, is shown with her mother, Mrs. Richard Smith Emmet, who was, before her marriage, Miss Katherine Drexel Dahlgren, the daughter of Mrs. Drexel Dahlgren of New York, Philadelphia, and Lenox. Mrs. Emmet was educated in Europe and made her début in Rome. Mr. and Mrs. Emmet are now at St. James, Long Island

Bachrach

Lieutenant - Colonel and Mrs. A. Perry Osborn are the cheerful background for this photograph of their two small sons. Mrs. Osborn was Miss Ann Steele, of Baltimore, and is a cousin of Mrs. Devereux Milburn, Mrs. Skiddy von Stade, and the Comtesse Jean de la Gieze. Lieutenant-Colonel Osborn, the son of Professor Henry Fairfield Osborn and a nephew of William Church Osborn, is in France with the American Expeditionary Force

(Below) This is another view of the new old-fashioned frock at the right. It shows the square panel which forms the back of the skirt, outlined with white grosgrain ribbon and a narrow pleating of the taffeta. Carlotta Monterey, who is playing in Clare Kummer's new comedy, "Be Calm, Camilla", is the charming wearer

(Below) A tailleur in navy blue serge has no trimming except two rows of black buttons down the back of the coat. The blouse is of white Georgette crêpe with a wide ruffle collar and cuffs. The small cloth hat, in a mustard shade, is trimmed with an ornament embroidered with dull gold threads and an alert brown feather

Baron de Meyer

Some people write poems, and some paint pictures,—and occasionally some clever person designs a dress like this, which is a combination of all the arts. Soft black taffeta is the theme, and the full skirt and tight bodice make that "table-bell" shape so becoming to the wearer and so charming to beholders. Three rows of black velvet ribbon trim the bodice, each fastened with a velvet bow and a cut steel buckle

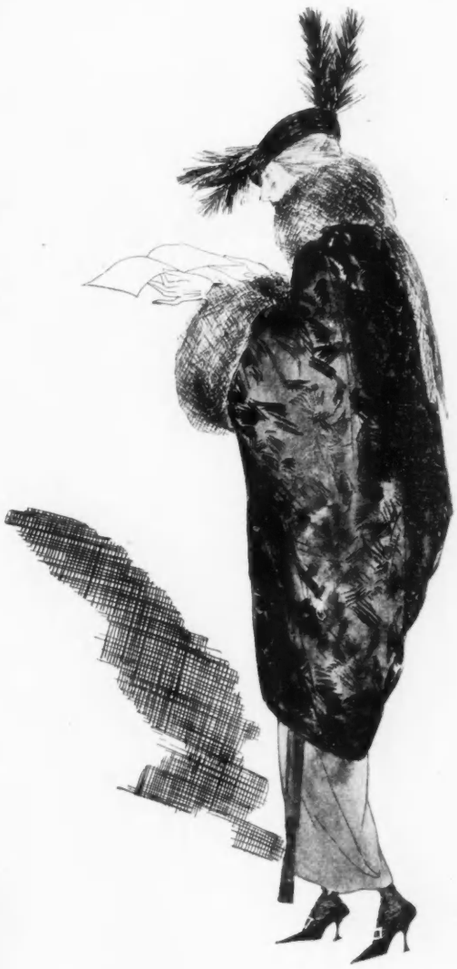
POSED BY CARLOTTA MONTEREY

TAPPÉ PROVES THAT THE PICTURESQUE AND THE PRACTICAL MAY HAVE ONE CREATOR

SOME EVENING COATS DEPEND ON CLEVER DRAPING, SOME ON UNCLIPPED BEAVER, AND OTHERS ON THEIR DOUBLE USEFULNESS

COATS FROM REVILLON FRÈRES

Worth has gathered all the wonderful cool blues in the world and put them into this luxurious evening wrap. The lower part is in sapphire blue velvet, inimitably draped; the upper part is in a lighter shade of blue trimmed with beads in embroidered bands—blue beads of every melting shade with just a touch of steel. From each wide sleeve at the cuff hangs a long tassel of fringe in a blue darker than the coat, and the high collar and the cuffs are finished with kolinsky



In these days when one rushes madly from war work to the theatre, coats that will accompany one suitably in both directions are greatly in demand. Callot proposes a solution in caracul, so soft that it drapes like velvet. The cut is simplicity itself with its cape-like line and its kimono sleeve—that artful simplicity that surpasses any amount of elaboration. One concession alone is made to trimming—there are cuffs of sable and a high stole collar thrown over one shoulder

Beaver is the very newest thing in furs—not the smooth decorous beaver that our grandmothers wore, but unclipped beaver that looks like glorified muskrat, very thick and soft and lovely. Callot uses it with slim straight lengths of dull black satin to make a sumptuous evening coat with a collar so high that it looks like a hood. There is beaver on the bottom of the coat, too, and on the slits which are all the sleeves there are, and narrow bands of beaver run down the edges of the opening in front

What though madame has insufficient coal for her furnace, she will have velvet and fur for her home dinner gowns, and all will be better than ever—fur trimming, fur collars, fur sleeves, fur trains, and fur scarfs—the Middle Ages come again in opulence of material handled with a truly "fin de siècle" subtlety of line. The tea-cup lady on the left favours Batik velvet in copper and orange shades with a short train of pure lemon coloured velvet hung from her shoulders and bands of kolinsky around her neck and arms. The clinging oyster white velvet gown in the middle outlines neck, hips, and rumpled cuffs with narrow bands of soft brown sable. But the weary war worker with the cigarette can be content with nothing less than gold brocade lined with purple satin veiled in matching chiffon. The collar, sleeves, and slipper bindings are of skunk, and the long heavy tassels on the points of the unusual side draperies are in gold

Negligées Especially Designed by Helen Dryden to Give Warmth and Comfort to Those Informal Hours When One May Yet Wish to Be Dressed to Receive the Casual Visitor

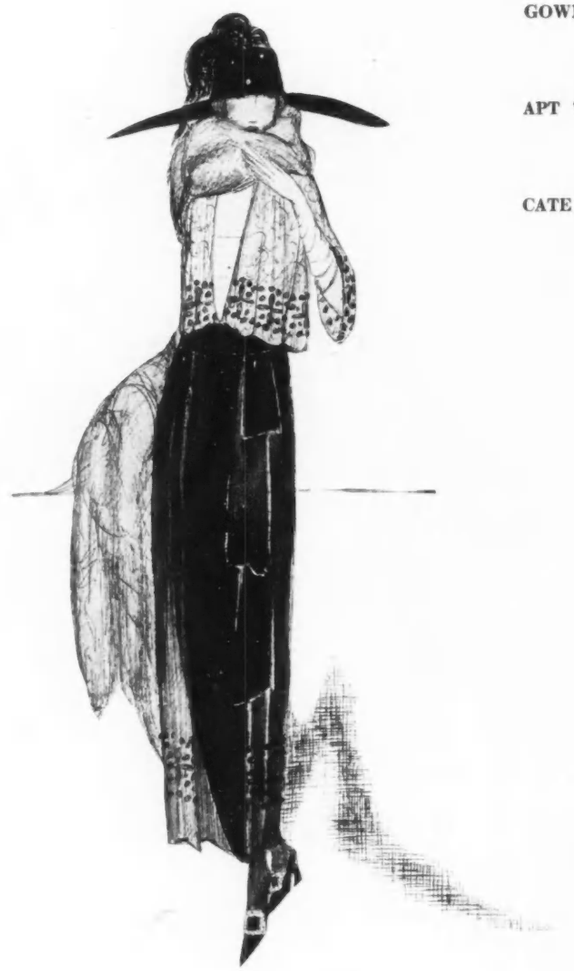
The subtle creature at the left with eyes à la Chinoise dares emerald green and violet brocaded velvet with kimono sleeves very much draped but brought to snug wrists for the sake of warmth. Equally for warmth and effectiveness she has added a collar of kolinsky that winds about her slim neck and hangs to the floor in two slinky trains. Her friend with the knitting and the daguerreotype coiffure prefers a much more occidental gown with a blouse of black velvet embroidered in silver and a straight narrow skirt of light grey duvetyn. The bottom of the skirt has a facing of black velvet, embroidered in silver, that turns up in the front and forms an abbreviated train at the back. When one disentangles the curves of the gown on the right, it becomes beige velvet, wonderfully draped, with a surplice collar and train and sleeve lining of brilliant and supple leopard skin. Each of these gowns offers warmth and comfort and a restful informality

The Robe d'Interieur Permits One to "Dress One's Temperament" as One May Not Do in More Conventional Clothes And Allows Fashion to Indulge in Art for Art's Sake

ONE OF THE NEW DETAILS OF FASHION IS THE VERY BLOUSY AND VERY INDEFINITE WAIST-LINE

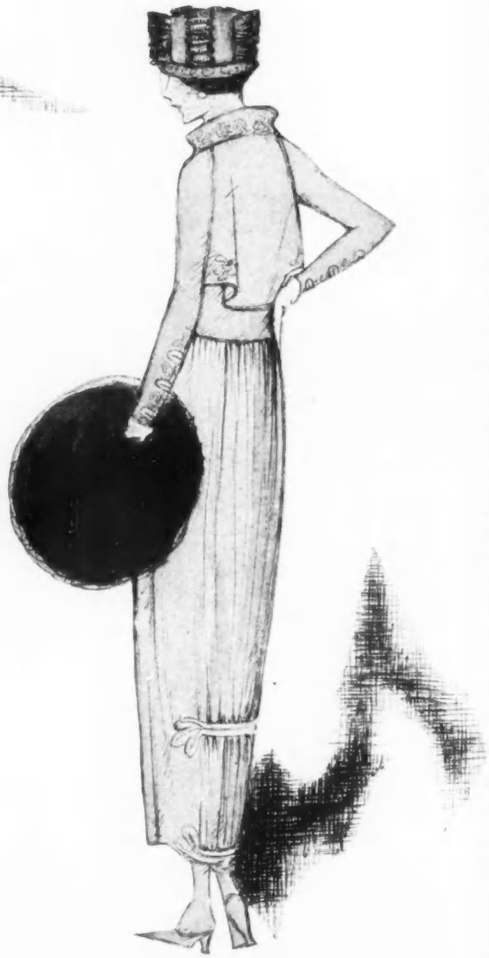
GOWNS FOR DAYTIME WEAR ARE APT TO HAVE A LIGHT AND DELICATE TOUCH OF EMBROIDERY

MODELS FROM REDFERN



This afternoon gown forgot all about the mode of severity and expressed itself in wonderful black Chantilly lace embroidered in jet. The bodice has a foundation of pale flesh chiffon veiled in the lace and is cut in a deep V with a decided blouse at the waist. This long baggy effect is one of the strong fashion tendencies. The skirt is of black satin with an overskirt of the lace, and there is a belt of black satin that loops over at one side. The whole costume reaches the height of its loveliness in the sprays of clipped ostrich that trim the large black satin hat

(Left) There are many novel things that a chemise dress may do, but none more charming than this young girl's gown in a deft combination of rose and grey basket weave homespun. The upper part is in the rose, while the skirt and collar are in pale grey. Rose braid and grey thread embroider the bodice and the two long pockets that make decided points of being new. A grey hat and a rose feather give the last touch of jauntiness and youth



(Right) Since this one-piece dress was in a tailored mood, it took a fancy to chocolate brown duvetyn—that material with a genius for street frocks. The result was a rather tight bodice relieved by a quaint section that resembles an Eton jacket with a collar embroidered in beige and brown wool and silk. The skirt is shirred at the back and the fulness is held at the bottom by cord ornaments. With this gown is worn a mushroom turban of dark brown velvet trimmed with soft wide puffs of grosgrain ribbon

Baron de Meyer

One need no longer envy the Navy its capes if one has seen this coat with a cape from Thurn. Its three charms are jauntiness, warmth, and novelty, for the cape is cut on straight narrow lines, with one point slipping through a slit at the other side and pulling around the neck. Naturally, when a cape is of wool, its most becoming companion is a navy blue felt turban with pheasant feathers at one side

(Left) The designer cleverly put the fashionable long lines into this simple one-piece dress of beige crêpe de Chine and navy blue tricolette. A panel of the crêpe de Chine is used back and front, and the sides are entirely of the tricolette. Sufficient unto the gown are the lines thereof,—hence no trimming is used other than a most unusual collar that softly drapes across the front, ties itself in a knot at the back, and hangs in long loose ends; gown from Boyd

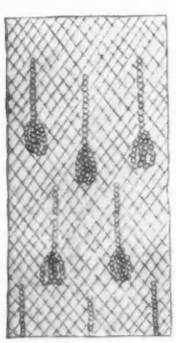
(Right) This one-piece dress chooses white pepper duvetyn for its material. In style it is a very wearable and distinctive frock, without trimming and with a severe round neck slit at the front and held together by two brown wool buttons. Tight sleeves, a long waist-line fitted with a crushed girdle, and an underskirt boasting a tunic that begins at either side of the front, all achieve the trim slender silhouette. An untrimmed hat in black satin antique completes the effect by turning up abruptly at the face; gown from Boyd

NARROW SILHOUETTES AND SEVERE NECK-LINES ARE THE CARDINAL VIRTUES OF MANY TAILORED FROCKS

TO OVERCOME THE HANDICAP OF A LACK OF FIGURED MATERIALS, PARIS EMBROIDERS, TASSELS, OR BEADS A PLAIN FABRIC AND THUS AGAIN MAKES MANIFEST ITS GENIUS

We always expect this dancer to have unusual gowns, and so we are not surprised at this dress in taupe chiffon, trimmed with narrow bands of wool embroidery in the same shade. Bands of white satin are used at the neck and to finish the sleeves, while a wide band of the satin is veiled with chiffon across the front. As for the over-tunic, thereby hangs many a fascinating little tail, for it is finished with a solid deep band made of wool tassels that at a distance resemble fur. The delightful fabric thus evolved from a plain material is shown below

Note: Florence Walton's personal wardrobe comes from Premet this year and was especially designed for her, in the most unusual materials, by Mme. Renee. Fabrics this season, including even the wool materials and gauze, are trimmed and decorated in distinctive ways, in some instances. Lovely patterns are worked on the flat material by hand, so that the effect is of brocade or spangled cloth. Beads, silks, wools, and braid are used to achieve this desirable result. The making of these elaborate all-over embroidered materials has a double purpose: to produce variety in the midst of a monotony of plain materials (all that the looms have been able to turn out this season), and to give work to hundreds of otherwise idle little sewing girls



An afternoon frock was never more of a success than is this unusual costume in black silk jersey, trimmed with embroidery done in rain-drop streaks in red, white, and tan crystal beads. The medium low square neck is left severely plain and unfinished, while the waist-line is marked by a narrow belt in solid bead work. The two tiers of the underskirt and the bottom of the sleeves are of the plain black silk jersey

This dancer's evening gown is as lovely as ripples of deep sea green net run with tiny tassels in crystal beads over a foundation of white silk could possibly make it. The skirt is slightly draped, and the draperies are finished with bead fringe. Neck-line, sleeve bands, and girdle are in silver gauze, picot edged. All in all, the gown is one shimmering tissue of green and silver, filmy and graceful as an evening gown ought to be

From five in the morning till nine at night these French girls make the shells which help the poilus halt the Hun

THESE ALSO FIGHT FOR FRANCE

The Y. W. C. A. Comes into the Grim World Behind the Lines Where French Girls and Women Put Their Lives Into Munitions

LUCIENNE also died for France. She was just nineteen — so young to die. But when one is a refugee from the invaded country, one doesn't care much about death. A shell slips from one's fingers—one's dress catches fire—pouf! It is all over but the hospital for an hour or so, and then the priest in his black robes, chanting. One is lucky to have a funeral.

One hears much about life in the trenches, if one is an American, and very little of life in the towns, those black towns behind the lines where the *ouvrières* live to make and fill shells. Life is strange and terrible and very dreary in the black towns. Old women, young women, mothers, and wives, and pale orphans like Lucienne—they work all day and never see the sun, or else they work all night. Why not? The *poilus* never rest till there is no fight left in them. And how can the *poilus* fight if that long stream of shells is stayed for even an instant?

THE GRIM WORLD OF THE "POUDERIE"

As for the *ouvrières*, they look so old, so old. Many of them are nineteen, like Lucienne, or even younger. But the war itself ages one, and the hours—up at five and home at nine. And the lack of food, or time in which to cook it. The subtle poison atmosphere of the munition factory does the rest. Girls who work on powder rarely last more than a year.

In this grim unimaginable world that has taken the place of the France they loved, there is just one spot where the *ouvrières*, numb with weariness, can go and find peace, and comfort, and cleanliness, and hot coffee, and a real smile. That is the *Foyer des Alliées*, the canteen for Frenchwomen managed by the American Young Women's Christian Association.

At Lyon in the *Pouderie* there is a mixed babel of tongues. Frenchwomen of all degrees of *patois* work side by side with Cingalese and Annamites. Aside from superintendents and overseers, the only Frenchmen in the vast black buildings are convicts. Is it any wonder that when the *Foyer des Alliées* opened its cheerful doors one drizzly night, two thousand curious and tired and skeptical women poured in? They couldn't believe it at first, that any one from that peace that dwells beyond the sea should come willingly to the black towns. Imagine courage that is so fine that it has lost all realization of itself—that is the courage of the *ouvrière*. She doesn't seem to see what she has done for us—holding the Hun back with frail hands all these four years. She only sees what we do,—the coffee, the warm room, the smile.

"Will you not bring the picture of your mother to the *Foyer?*" one of the women said wistfully to a young secretary. "I would like to see her. To have been so gracious as to send you to us!"

"A place to write a letter in a spare hour, a cup of chocolate or coffee when you are hoarse with the cold," so runs a vignette of a typical *Foyer* sent home by one who used her eyes and her heart in describing what she saw. "A cosy chair and a magazine in front of the fire when you've burned your foot with the powder and are not working that day, a book to read in the *dortoir* before going to sleep, a bit of music after a long day's work—all these are to be found at the *Foyer des Alliées*. A woman going back to her home in the south of France with the money so hardly earned last winter said to me, 'At first I didn't care how soon I went. Now, with this (the *Foyer*) I shall be sorry; one can laugh here.' She was one of those who found an easy chair in front of the fire a pleasant place to knit the blue socks for 'him'—wool for which she had obtained at the lowest possible price through us."

A PLACE WHERE ONE MAY LAUGH

"The women who come are strangely courteous and responsive," another secretary says. "They have philosophic, if not cheerful faces. After their meal, they work with their yellow hardened hands on the most beautiful and delicate embroideries or laces, or on homely stocking darning which they do exquisitely, all the time listening to an English class or to singing."

It seems so pathetically little when one thinks of what France has done for us, and yet the *poilus* write home that they feel much happier now that they know there are fires and cheerful corners and cushioned chairs for their wives and their sisters —and not just the cold that bites to the soul and the long dark streets.

The *poilus* aren't the only appreciators. Monsieur Clemenceau himself it was who suggested the opening of a similar *Foyer des Alliées* for the seventeen thousand women workers in the War Office at Paris. On the Rue Solferino just where it is crossed by the Rue de Lille, in one of the most aristocratic parts of Paris, the American Y. W. C. A. has been given charming quarters for their club rooms—white painted rooms with bands of gold. The white is the loveliest of old ivory done by Time himself, and the gold is a colour of indescribable shadowings. With this dignity and delicacy of an older day as their keynote, the secretaries have made a War Office *Foyer* that means much to the beauty-loving Frenchwomen, so many of whom had never known the hard lines and the pitiless lights and the vast disillusion of business until the war came.

But long before the American "Y. W." moved into the Rue Solferino it was in Paris doing things for Frenchwomen. The first club was formed — as always—among the neediest class of working girls. It opened with a membership of seventy-two, and offered classes in dressmaking, stenography, gymnastics, English, bookkeeping, and choral singing, the dues for everything to be fifty *centimes* a month. The Committee had decided not to begin any class without a registration of fifteen.

The first dressmaking class met—or rather it entered, and stood, and kept entering, and standing until the rooms and the halls were jammed with three hundred eager little students. Half of them had to be sent home to come again next week, but the American teachers set bravely out with the remainder, in nowise daunted by the fact that they were instructing under the very shadow of *la haute couture*.

THE "Y. W." IN PARIS

Wherever the "Y. W." hangs out its sign, English is the preferred course. In Tours, the secretary assures us, almost the whole feminine population wants to sing "Over There" just as Georgie Cohan wrote it, and not in the spirited translation. In three weeks' time five hundred women —workers all—signed up to study English, and forty-two classes were in session in August with more to follow. The same eager curiosity extends to all things American. What does the American girl look like at home, in her clubs and classes, in her sports, and in her every-day life? What does she wear when she drops that most becoming Y. W. C. A. uniform and pours tea? This demand for accurate copyable information is so keen and so universal that the secretaries over there appeal constantly to the Y. W. C. A. headquarters at 600 Lexington Avenue, New York City, for pictures—snapshots, posters, any thing at all that will visualize American girls to French girls. The small collections of pictures now in the various club rooms and *Foyers* are being worn out by passing from hand to hand

But all the "Y. W" work in France isn't done for Frenchwomen. Three great classes of American women are now working in France—nurses, telephone girls and stenographers, and canteen workers attached to the various war organizations. As the "Y. W." itself says: "Red Cross nurses marching down Fifth Avenue arouse the greatest enthusiasm in the crowds that watch

(*Continued on page 86*)

Ellis, Paris

MISS ELSIE DE WOLFE

This photograph of Miss Elsie De Wolfe, in her garden at Versailles, was taken during one of her brief holidays from her hospital known as the Mission de l'Ambrine, now established at Aumont, Oise. The former home of this Mission, at Compiègne, has been destroyed by German bombardments. Miss De Wolfe expects to return to America soon for her first holiday in eighteen months. She writes, "I wonder what Hindenburg thinks now of the army that couldn't swim and couldn't fly, but which has gotten here just the same, and in time, too!"

THE WHITNEY STUDIO CLUB OFFERS HOSPITALITY TO GREENWICH VILLAGE ART STUDENTS

DECORATIONS BY MURIEL DRAPER

The very office of the Whitney Studio Club shows that it was made by and for artists. Its walls are turquoise blue, its carpet striped in sapphire and red violet. The curtains are of sapphire sateen lined with pale green yellow silk and bound with scarlet cord from which the eye passes to a scarlet table with a gay border of fruits and flowers. The benches are scarlet, orange, and pale green yellow with sateen cushions of red violet and sapphire bound with scarlet and turquoise tape. The ceiling is the colour of a pale yellow sunset

The walls of the library are grey with a border of scarlet and blue and yellow. The tables, too, are grey, outlined with a scarlet design that hails from Greenwich House, and they stand on a carpet of rope along with the grey chairs with their seats of blue and scarlet webbing. One might not know it from this little vista, but the library is very well stocked, indeed, with everything that the art student needs

MRS. HARRY PAYNE WHITNEY, well-known as a patron of art, is that rare and wonderful person—an artist with money. She doesn't have to dream on paper. She says, "Let there be a Studio Club," and there is a Studio Club that is just what a Greenwich Village Studio Club ought to be, from office to exhibition room. This last is always full of ambitious canvasses, for the Village is ambitious to a degree undreamed of by uptown New Yorkers who, if they wanted to exhibit and had anything worth showing, would never hesitate for lack of the wherewithal to hire a room. A room, however, is all that the Village ever lacked, and now it has one that costs nothing but club membership dues which are very moderate indeed, but which support its needs. There is a library, too—the only one downtown, and a great time-saver to those who live far from Forty-second Street. Here the current magazines may be seen and the illustrations duly criticized. And, in the writing-room, great and glorious ideas may be put into permanent form between orange walls on a sapphire blue carpet.

The primary colours unite in a writing-room where the walls are orange with a small design in blue and scarlet as a border. The carpet is sapphire, the benches are orange with cushions of scarlet sateen, the desk fittings are scarlet and blue. The chairs with their interesting blue webbing seats and sturdy orange lines were made from designs by M. de Faulla of Greenwich House by boys of that settlement

Mattie Edwards Hewitt

Maurice Goldberg

BERTHA KALICH

Bertha Kalich returns from motion pictures in a play called "The Riddle: Woman," which is a drama that manages to be laid in Copenhagen and still escape any such local colouring as nervous breakdowns or the usual psychological ghost. This entertainment has plenty of dramatic suspense and a most excellent cast, including Chrystal Herne and A. E. Anson, who is very, very good as the very bad villain

Moffett

It would take anybody a long time to forget Lola Fisher in "Good Gracious, Annabelle," and so Clare Kummer wrote another excellent comedy, called it "Be Calm, Camilla," and Miss Fisher does the rest

SEEN *on the* STAGE

Two Plays and Golden Promises of the Théâtre du Vieux Colombier, and Some Less Important Productions in English

By CLAYTON HAMILTON

Charlotte Fairchild

Mrs. Coburn plays "Victoire" in "The Better 'Ole" which was partly written by Captain Bairnsfather

THE second season in New York of the Théâtre du Vieux Colombier was initiated on the night of October fourteenth with a production of "Le Secret" by Henry Bernstein, and this offering was followed one week later by a presentation of "Le Mariage de Figaro." No two plays could be more different than these in subject or in method or in atmosphere; yet both pieces were adequately acted and effectively produced. By this double exhibition of efficiency, a reassurance and a promise were immediately registered.

A year ago, when this theatre was imported overseas from the Alley of the Ancient Dovecot, in the Latin Quarter, where its promising development had been rudely interrupted in the autumn of 1914, Jacques Copeau and the members of his reassembled company were required to contend against many obstacles; but most of these obstacles were successfully surmounted, and the first American season of the Vieux Colombier was emphatically interesting. Now, after a long summer of leisurely preparation, this French company has embarked upon a second season in New York which affords every promise of a very fine fruition.

The repertory system, with its bewildering change of bill from night to night, has been discarded in favour of the simpler system of a weekly change of bill. A new production will be offered every Monday night and will be continued for eight successive performances. By this means, the public of New York, which is habituated to the system of continuous runs, will be better enabled to keep track of the successive offerings of this multifarious institution.

No less than thirty-two plays, long and short, have already been announced for production during the course of the current season of twenty-five weeks. The only foreign, or non-French, plays that are included in the programme are Shakspere's "Twelfth Night," Ibsen's "Rosmersholm," and Maeterlinck's "Peléas et Mélisande"; but among the French authors on the list are Molière,

(*Continued on page 90*)

Davis and Sanford

Patricia Collinge has bidden a long farewell to all her gladness as "Pollyanna" in her new play, "Tillie"

BORIS ANISFELD BRINGS HIS ART TO AMERICA

Some Facts About the Artist, His Work, And the Influences That Molded Them

By WILLIAM B. MURRAY

THE whole world knows how of recent years everything Russian has become a fad in the European capitals and in New York. Since the winter of 1909,—the date of the first appearance of the Ballet Russe in Paris, there has been a succession of Russian artists passing to our shores and carrying with them the art of their native land for our inspection and our financial and artistic appreciation. But unfortunately, so far as America is concerned, Russian art has in few instances been represented at its best. We have been much imposed upon by charlatans and have lent a hungry ear to many an artist of second or third rank.

Memory does not have to hark back far to realize the truth of these remarks. The Ballet came to New York with all the external trappings, it is true, but with its personnel so depleted by the war that its performances bore little resemblance to the well-nigh perfect ensemble of those shown in Paris and in London. Russian operas in other than the Russian tongue are but enfeebled manifestations of the art value of Moussorgsky and of Borodin. Only through Russian instrumental music—that product of absolute abstraction—have we viewed the Russian soul and Russian art in its purity.

THE FLOWER OF RUSSIAN ART COMES TO AMERICA

Now, however, it would seem that we are to see and hear the genuine article. The Russian revolution, in its destruction of the home market, is driving to this country the finest flower of Russian art. As we write, the report is current that Fokine is here—Fokine, the master "par excellence" of Russian choreographic art. Already on our shores and with two concerts behind him is Prokovieff, the "*enfant terrible*" of the young school of composers. But the most interesting fact of all is that Boris Anisfeld, Russian painter, is showing over one hundred examples of his art in exhibition in November at the Brooklyn Institute, and that, beginning in December and continuing throughout the winter, the exhibition is to have a grand tour as extensive as that of the Zuloaga show two years ago.

The Anisfeld exhibition possesses particular significance, for Russian pictorial art, except for a few scattering examples of little importance, has received no representation here. Naturally much of Russian painting has been of ecclesiastic subjects and has never departed from its rightful home, the Russian orthodox church, while Russian art-collectors have ever been jealous of the secular paintings of their artists and accordingly have never suffered them to leave the country, as have the rich men of other European nations. Thus unfamiliarity with the subject naturally places the connoisseur who would view the paintings of Anisfeld at a disadvantage, for he must do so without the basis of comparison offered by a familiarity with both previous and contemporary phases of Russian art. He must view it, therefore, and estimate it in and of itself or in the light of the art of other peoples and other times.

The writer's first meeting with Boris Anisfeld was appropriately in a little Russian tea room that nestles in the shade of tall buildings just east of Sixth Avenue, on one of the thirtieths. Within its dimness we sat and talked. Though Anisfeld is familiar with German and French, the conversation was limited to his native language, for through it he could best express his ideas of life and his art.

This interesting portrait shows Boris Anisfeld's conception of himself

"The Blue Statue" is a study in blue and green, painted by the Russian artist

The experience was rare. Save for the much-mouthed Russian of a few drinkers of tea at neighboring tables and the occasional shuffling of feet and dishes by the Russian peasant girls who served the customers, there was no interruption. From the outside the roaring of the elevated trains, the voices of teamsters, and the occasional purr of an automobile engine carried the bustling voice of New York to our ears. Apart therefrom, however, the scene might have been thousands of miles to the east in that land of strangely mingled cold and warmth, Russia.

From him that first day I learned—labouriously, it is true, because of the means of communication—much of his life, and something of his views on art, and particularly his attitude towards his own work. Out of all the twists of conversation and the jumble of subjects came, as a ray of pure light in the darkness, his saying, "I paint what I feel, not what I see," and again in speaking of work for the stage, "My scenery comes from the feelings aroused in me by both drama and music."

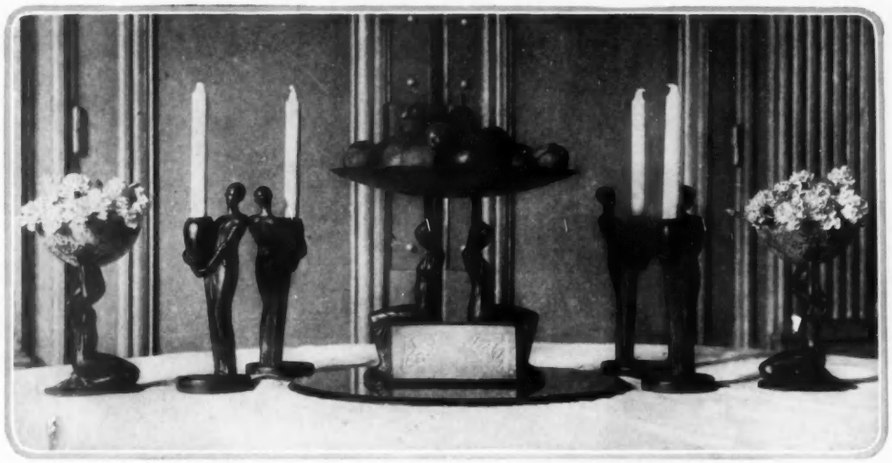
ANISFELD, THE MAN AND HIS WORK

Then I saw him later in the Metropolitan Opera House painting his scenery for Leroux's, "*La Reine Fiammette*," to be produced in January. Slowly and deliberately the stocky figure moved over the great stretches of canvas spread wide on plankings above the seats of the orchestra, his hand wielding—almost carelessly, it seemed—the long-handled scenic brush; for Anisfeld insists upon executing himself every stage design. He never leaves this part of the work to a subordinate, as many another, including even Bakst, has done.

Then came chats over tea in his studio, chats in a polyglot of French and English, as the knowledge of our language grew, and in these came the fuller acquaintance with the man whose resemblance in feature to the conventional pictures of the Savior has earned for him the sobriquet "the Bessarabian Christ." There is a great simplicity in the character of Boris Anisfeld, the man, a simplicity that speaks both in external appearance and in the directness of his thought and speech. There is no subtlety unless it be that subtlety of subtleties that speaks in terms of simplicity. He goes at every subject simply and directly, finding immediately the heart of the matter. As his work in its every manifestation indicates, he is ever sure of his ideas before expressing them, whether that expression take the form of speech or of pigment.

Before entering upon any discussion of Anisfeld's work, some understanding is necessary of his life and the trend of art movements in Russia during the first two decades of the twentieth century. Boris Anisfeld was born in 1879, in Bieltsy, a little town in the heart of Bessarabia, of a Russian father

(*Continued on page 100*)



This delightful "sur tout," or table decoration, by Cecil Howard, of Paris, is executed in black bronze, beaten brass, and alabaster and is shown on a cloth of unbleached linen with lines of openwork converging in the centre. Howard has made many "sur touts" of this character for prominent Parisiennes, including one for Mlle. Monna Delza, the actress. He is an associate of the Société Nationale des Beaux Arts and has been decorated by the Serbian Government for work in Serbia with the British Red Cross. The photograph is shown by courtesy of Madame Charlotte Hennard of Paris for whom the "sur tout" was made

FOR THE HOSTESS

Some Facts About the Food Value of That Delectable Sweet, Honey, and a Few of Its Many Uses as a Sugar Substitute

IN the old pioneer days the man who found a "bee tree" knew that he had found a valuable prize, for until trade with the tropics introduced cane sugar into temperate regions, honey was by far the most common sweet used for human food. Of late years we have begun to look upon it as a delicacy or luxury, forgetting that honey has a high food value apart from its palatable qualities. From earliest times people have schemed to get the bees to build their combs in accessible spots, building their hives to attract them, and through this custom of "keeping" bees, we have come to have a better and more economical supply of honey than we would otherwise have had.

JUST WHAT AND WHY IS HONEY?

Honey may be roughly described as a syrup with a distinctive flavour and aroma and made up of four parts of sugar to one part of water. But this scientific description can in no way reveal its charm. The "flavour and aroma" are really the distinguishing characteristics which make the use of honey a delight; because of this pleasure, honey has come to be looked upon as something to be eaten merely for pleasure's sake. That this pleasure is merely an "added attraction," however, becomes apparent when one studies the food value of honey and its many uses. The simplest way of using honey is to serve it with bread, breakfast cereals, boiled rice, pancakes, and other mild-flavoured foods. An ounce of honey will spread as many slices as an ounce of jam; it makes a good substitute for butter when used on bread, and is very generally relished by children. If it is combined in this use with cream cheese, it forms a well-balanced ration and is very pleasing to the taste.

Of the two varieties of honey on the market, comb-honey and strained honey, there is very little to be said in point of choice. Many people think that strained honey is liable to be impure, but this is not the case. There is but little adulterated honey to be had, because the practice of adulterating honey has become both dangerous and unprofitable since the pure food legislation. As for comb-honey, it can not be adulterated except by processes which cost more than the retail price, and therefore one may be sure that it is the product of the hive. Many persons think that crystallized honey is impure, whereas the purer the honey the more liable it is to crystallization, and alfalfa honey is often sold in cakes. Honey varies much according to the kind of "nectar," the sweet substance drawn from the flowers by the bees, from which it is made. Honey made in a buckwheat country is dark, full-bodied, and rather acid in flavour. A person who has become accustomed to this variety would think that the mild light-coloured honey made in clover districts was some kind of artificial honey, while the one who had always eaten the latter would be as certain that the buckwheat product was not genuine. Because of this, some honey dealers blend several kinds to produce a mixture which does not vary at different seasons, and this is often done with a great deal of skill.

Some form of sweet is included in almost all army rations, and, because of its popularity, honey is very acceptable in this connection. It has a beneficial mildly laxative effect, and introduces a pleasing variety in the diet which makes it particularly wholesome.

THE BUYING AND USING OF HONEY

If honey is to be substituted in the diet as a matter of economy, it must be procured at the producers. By using the parcel post as a means of transportation, the cost will be materially lessened. The extracted honey is shipped in five-gallon cans by some producers, just as it comes from the extracting machines, and must be strained, liquefied (in some cases), and bottled by the consumer. This saves the cost of all these operations and will make the honey very economical if bought in large quantities. Honey should be kept in a dry place as it absorbs moisture and is likely to sour and spoil. A dry warm place is better for it than a cool damp one; the least desirable place is the refrigerator.

In cooking with honey there are two points to be remembered. If it is used in place of molasses, care should be taken to reduce the amount of soda used, as molasses is more acid than honey. A cupful of honey needs only one-fourth to one-half a level teaspoonful of soda. If it is used in place of sugar, the fact that each cupful of honey contains about one-fourth cupful of water should be remembered when measuring the liquid for the recipe. By using less liquid in that proportion than the recipe calls for, good results will be obtained.

Honey may be used in place of sugar in cake-making, with excellent results. It adds a pleasant flavour and keeps the cake moist longer. A honey cake made without butter will keep fresh for months and will improve with age in flavour, while one made with butter will keep its flavour until the butter grows rancid. The dough itself can be kept almost indefinitely and can be kneaded more easily if allowed to stand several days. Icing made with honey has the same advantage that honey cakes have, as it will keep soft for months.

By far the most general use of honey in cookery is for cakes of various kinds, and almost every kind is represented, from elaborate fruit cakes to simple cookies. As the honey flavour combines well with spices, many of these cakes are on the gingerbread order, and, because honey keeps the cakes fresh, it is used extensively by commercial bakers. The simpler forms will be preferred by busy housewives.

HONEY CAKES AND FILLINGS

Rub one-half cup of butter and one cup of honey together; add a well-beaten egg and one-half cup of sour milk. Sift in four cups of flour, into which has been sifted one teaspoonful of soda, one-half teaspoonful of cinnamon, and one-half teaspoonful of ginger. Bake in a shallow pan and cut in squares.

Mix one-half cup of sugar and one-half cup of honey and boil until the syrup will spin a thread when dropped from a spoon. Beat the yolks of four eggs until light; pour over them the syrup and beat until cold; then add one cup of sifted flour and cut and fold the beaten whites of the eggs into the mixture. Bake for forty or fifty minutes in a pan lined with buttered paper, in a slow oven.

A very delicious filling for a plain or spice layer cake is crystallized honey spread between the layers, varying the amount according to the taste.

The following recipe makes a cake which will appeal to children because of its flavour and shape. Heat three-fourths of a cup of honey and one-fourth of a cup of butter until the butter melts. While warm add one-half teaspoonful of cinnamon, one-eighth teaspoonful of cloves and let stand till cold. Dissolve one-half teaspoonful of soda in two tablespoonfuls of water; beat one egg well and add to the honey. Sift one and one-half or two cups of flour and add to the mixture a little at a time, stirring in a cup of raisins cut into small pieces. All the flour may not be necessary, but enough should be added to make a dough that will hold its shape. Drop by spoonfuls on a buttered tin and bake in a moderate oven. The cakes, which are delicious and wholesome, are appreciated alike by children and grownups.

(Continued on page 104)

It's a wise woman that chooses black velvet for her evening gown, for no material is lovelier, more becoming, suitable for more occasions, or more certain of retaining its prestige through several winter seasons

An evening gown of soft lustrous satin, in a dark shade, has a distinct advantage over its lighter filmier sisters—its life is so much longer. Its charm is just as great, however, as this model proves

DRESSING ON A WAR INCOME

Simple, Practical, and Charming Designs For the Evening Gown Which Is So Pleasant a Contrast to the Clothes of War Work

THIS season there has been an unexpected demand for evening gowns. Shop after shop has remarked on this rather surprising state of affairs. It would seem, with posters and flags reminding us constantly of war-time economies and with most of our "young America" fighting in foreign countries, that first of all the gowns to be discarded would be the evening gown. Never before in history have there been so many difficult positions to be filled by women—positions that demand hard strenuous work and call for the most practical type of clothes. For day-times, stiff, almost mannish, tailor-mades have been necessarily most in demand.

A reaction is the natural result. In the evening the hours of relaxation mean more than they ever did before, and quite naturally woman turns her attention to the most feminine of all clothes, the evening gown.

The majority of these are very simple in line and quite simply trimmed, and the result is charming. Some of the materials are run with handwork, such as embroidery in beads, tinsel, silk, braid, appliqué flowers, and fur, giving a most elaborate effect. However, the simpler effects in velvet, satin, silk chiffon, and net are preferable. These are durable, and if chosen in a quiet colour will retain their charms through several seasons.

There is no material quite so lovely for an evening gown as black velvet. A gown of this soft wonderful material is the saving grace of more than one woman, especially when her wardrobe is limited and her income reduced by the war. The sketch at the upper left on this page illustrates how charming a gown may be when black velvet is used. The very new and smart bodice has the low square neck-line in front and a certain degree of snugness at the waist. The skirt is made in two parts, with a tight underskirt and an overskirt of the velvet that runs to a long square train at one side. Skunk fur finishes the bottom of the skirt and the long silk voile sleeves. The voile, over flesh coloured tulle, fills in the bodice at the front, and there is a narrow belt of velvet ending in clipped velvet fringe which marks the long waist. This gown was designed especially for the mature woman. It will be copied to order in black velvet for $125.

Satin in soft lustrous quality is also used for evening gowns, and in the darker shades, brown, black, taupe, navy blue, and plum colour, it has none of the harshness of the lighter shades. This material is wonderfully pliable and has unusual draping qualities. A charming gown developed in satin is shown in the sketch at the upper right on this page. The long-waisted effect is outlined by a stiff band of satin which lies in folds across the hips. A panel that hangs from either shoulder tucks in under this band, and the lower part of the dress drapes up to one side. A deep "V" at the front of the gown has a tendency to lengthen the lines. This design is suggested in taupe satin with the panel and train lined with gold tissue, and the long tight sleeves finished with the faintest piping of gold. The bottom of the skirt also has a narrow piping of gold. This design will be copied for $115.

A gown of velours with all the quiet dignity which this material gives, is shown on the sketch at the upper left on page 59. A soft pliable velours in a peculiar shade of yellow—a shimmering green gold—has been chosen, and the classic ornament at the front is in silver tissue. A narrow girdle of folds of silver and apple green tissue marks a slightly Empire waistline. The skirt is draped to give the effect of being quite narrow. This is a design in which almost any shade of velours might be used. The effect is quiet and dignified, and the style will remain in fashion through several seasons. Another advantage is the fact that this gown is equally smart for almost any age. A little French dressmaker who gives unusual chic and value will copy this model for **$125.**

Silk net in a deep ivory colour over ivory silk is used in the charming design at the upper right on page 59. This frock is quaint in style, with its deep collar of net, its fluted ruffle at the bottom of the over-tunic, and sleeve ruffles finished with narrow bands of apricot silk. The tight underskirt is also finished with a band of the silk, and the bodice is fitted into a wide crush girdle of the net outlined with ribbon bands. The long sleeves are transparent, and a full over-tunic gives a last touch on this lovely gown. The freshness, the crispness, the discreet use of colour, and the quaint trimming go far to

Velours for evening wear is having a well-earned war-time popularity—it is so quiet, so dignified, so durable, and so becoming

make this one of the most desirable gowns of the season. It will be copied to order in net of any colour for $105.

For the past season, chiffon has been very popular with old and young alike. Some of the colours are very lovely, whether vivid, such as geranium red, or soft and dull, such as fog blue. Gowns of this graceful fabric were worn for dinner and dancing; they were untrimmed, with the exception of a narrow ribbon girdle in a harmonious colour or in silver or gold, and possibly a small corsage of hand-made flowers in colours used as a finish to the girdle. The chiffon was usually draped over a soft satin. So successful was this type of dress, that it is again making its appearance, especially in frocks for young girls.

In the sketch at the lower left on this page, that mysterious shade of blue violet chiffon, the exact shade of violets, is used over charmeuse in the same colour. The simplicity of the bodice is typical of these gowns; it is made with two soft layers of chiffon draped over the arms. The skirt is undraped, and at the waist a soft puffing of the chiffon is used, giving the thick effect sometimes obtained in a blousing bodice. This effect is very new. The puffing of chiffon is run with violet ribbon faced with silver grey, and at the front, double bands of the ribbon are knotted and allowed to fall in long ends. It is difficult to find a more practical dress, and one that is so lovely, as well. A French dressmaker in New York will make this gown in any colour combination for $125.

Very much after the lines most favoured by Lucile is the gown shown in the sketch at the lower right on this page. This model combines lines that are quaintly reminiscent of the Directoire period with lines that are delightfully modern. It is in pale peach faille with silver fringe and narrow silver braid as trimming. The bodice is partly fitted and has sleeves that puff at either shoulder. The faille hangs in long panel trains at either side of the skirt over a tight underskirt of silver tissue, finished with a border of tucks at the bottom. This dress could be carried out with equal charm in panne velvet. Made to order, it will cost $110.

A delightful contrast to the tailored day-time clothes of the war worker is this quaint frilly frock of silk and shimmering net

Note—For the duration of the War Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of $3 in size 36; other sizes, with pinned as well as flat patterns, $5

(Left) There are few fabrics that dare compete with chiffon at a dance. In spite of its filmy qualities, it wins its way to popularity with the aid of naught but a bit of ribbon

(Right) These are the lines most favoured by one of our best couturiers—this combination of other times and modern tendencies. And can one wonder when the result is so distinctive and yet so practical an evening gown?

VOGUE'S CHRISTMAS SUGGESTIONS

VOGUE, as you will see in the following pages, has taken the one sure way of arranging that you do your Christmas shopping early—it has done it for you. That is, it has done all the difficult part, which means going about in shops and making selections; the only thing that you need to do is to decide what you want and follow the directions below.

When you look at the service flags that hang over the shop doors, and over the post office doors, and in the express offices, you realize that they mean a tremendous shortage of employees. The same thing is true of the railroads, and, in addition to that, the Government wants to keep the railroads as free as possible for the transportation of Army materials—and all these things are reasons for shopping early.

But there is another word beside "early" that the Government asks us to remember in connection with our Christmas shopping, and that word is "useful." If you are going to give any presents, you will want to give useful ones, for patriotic pockets have been almost emptied lately, and "useful" is no longer a term of reproach for a Christmas present. All signs fail, of course, when it comes to the pile of gifts of which the baby's stocking is the nucleus, but for all grown-ups Vogue has shopped with the practical in mind.

All the presents have been selected on the assumption that the receiver, as well as the giver, is living on a war-reduced income, so that the useful present is as blessed to receive as to give, besides being in excellent taste this year when charities are making so many demands on us. There are presents for every age and for every variety of person, from the tired business woman to the men in the camps.

In fact, in these eleven pages of gifts Vogue rather prides itself on having run the gamut—or as much of a gamut as one can run in war times—of gifts for every one. This is a Christmas when every one is busy with war work and too much absorbed in varied activities to give much time or thought to the selection of Christmas gifts. Vogue would be glad to feel that it had been the means of releasing all its subscribers for Red Cross work by making for them that intelligent canvass of the shops which means the spending of so many hours of valuable time.

Do not put off till to-morrow what you can order to-day. The Shopping Service is ready, the shops are ready, and it won't take more than an hour or two, at the most, spent at your desk to set them both to cooperating with you in rounding up all slacker presents that haven't already enlisted in the great Early Christmas Shopping Drive.

Before you order your gifts, please read the directions below.

IMPORTANT NOTICE

THE patriotic gift this year is the useful gift. Futilities have no place in the world to-day. Therefore Vogue, in its Christmas gifts sections, will show only those articles which can stand the tests of value and utility.

Order these gifts by number. Full instructions for ordering are given on this page. Order your gifts at once. The Government wants all Christmas shopping over at the earliest possible date in order to clear the lines of transportation for war-time essentials. By the closest cooperation with the shops we have arranged to have a definite supply held for our readers, but naturally this offer will hold good for only a limited time. Those who order first will be served first. Every order will be numbered and filled in the order of its receipt.

Vogue will buy for you, without charge for its services, any article mentioned in its pages. When ordering anything that has appeared in Vogue, give the date of the issue, the number of the page, and the order number of the article, if it has one.

How to order. Write to the Shopping Service, stating what you want (See Model Letter) and enclose cheque or money order to pay for the desired articles, or postage stamps for articles costing less than $1. *There are no charge accounts in the Shopping Service.*

Second Choice. Possible disappointment and delay may be avoided if your second choice is stated as indicated in the Model Letter above. The first choice will always be purchased unless the stock is exhausted by previous sales.

Letters of inquiry should enclose a stamped self-addressed envelope for our reply. We will do our utmost, but can not guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

December 5th, 1918.

Vogue Shopping Service,
19 West 44th Street, New York.

Enclosed is my cheque* for fifteen dollars and fifty cents, for which please send by express collect, the following articles to

Mrs. Henry J. White,
Old Gate Farm,
Barre, Mass.

No. 312—Velvet cushion, December 1 Vogue, page 61. $8.50

No. 321—Morocco diary, December 1 Vogue, page 61. $3.50

My Second Choice**

If, after making every effort to secure my first choice, Vogue finds it impossible to do so, please purchase the following second choices:

No. 316—Breakfast set, December 1 Vogue, page 61. $12.00

No. 320—Bridge set, December 1 Vogue, page 61. $3.50

Very truly yours,
Margaret White.

*Or draft or Money Order.
**This is not necessary, though desirable. The first choice will always be purchased, except where special popularity has exhausted the stock in an article at an early date.

No charge Accounts. Articles purchased through the Vogue Shopping Service can not be charged to your personal account in the shop from which they are bought. Neither can articles be sent C.O.D. by that shop in any circumstances.

Any money in excess of the cost of gifts will be returned promptly by the Vogue Shopping Service.

No Articles on Approval. Vogue can not break the rule of the shops that no goods be sent on approval during the holiday season.

No Samples. During December, Vogue can not send samples of materials.

Deliveries. All articles will be sent express collect unless otherwise requested. Small articles can be sent by mail, and postage should be enclosed with order and the excess, if any, will be returned to you.

Advertised Articles. If more convenient for you, the Shopping Service will be glad to buy for you any articles shown in the advertising pages, but in buying such articles it generally saves time to write direct to the shop.

VOGUE SHOPPING SERVICE

Nineteen West Forty-Fourth Street New York City

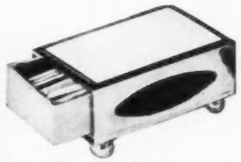
A PAGE OF GIFTS THAT WILL ADD PLEASURE AND COMFORT TO THE QUIET HOURS OF THE TIRED BUSINESS WOMAN AND THE WAR WORKER

(310) When you come to the end of a busy day and to that welcome restful hour, this dainty little couvre-pied will keep you warm and comfortable. It is of pale blue crêpe de Chine, filled with lamb's wool, edged with écru lace, and trimmed with rose buds; in any colour; 45 by 66 inches; $45. (311) The charming hand-made matinée is of meteor and chiffon with cream lace; in pink, blue, or peach colour; $39.50. (312) A quaint black velvet floor cushion has a taffeta frill; $8.50

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 60

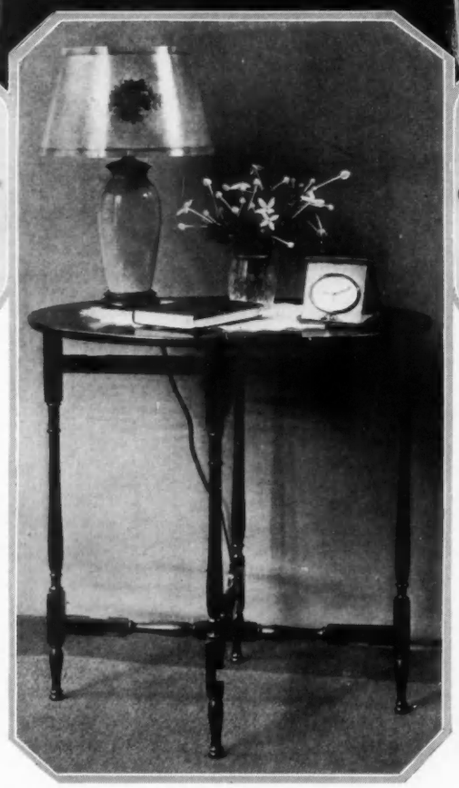
(314) Enamel is a becoming top to this salts bottle, 2½ ins. high; in various colours; $1.50

(313) (Below) Enamel, in one's favourite colour, may make even a matchbox delightful; $4

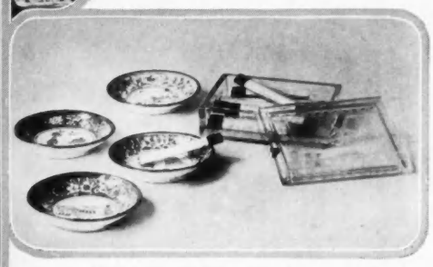


(315) (Left) For a luxurious breakfast in bed is this wicker tray with pockets and a cretonne-lined glass top; $12.50. (316) The white china breakfast set has a flower design and a gold border; 11 pieces, $12

(317) Solid comfort for one's cold weary moments is this electric heating pad covered with a flannel bag; $9



(322) A gate-leg folding table beside one's bed is a great convenience; of mahogany; 26 in. long; $6.75. (323) The reading lamp is of mulberry blue or rose pottery with a parchment shade to match; 18 in. high; $20. (324) A leather-cased clock in blue, rose, or mauve, has a radium dial; $30



(318) A convenient English glass cigarette box; $2. (319) Canton enamel ash trays in various designs; $1 each

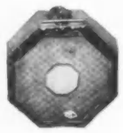
(320) Since bridge is a pleasant means of relaxation, this morocco bridge set in mauve will be welcome; $3.50. (321) Below is a black morocco diary with gilt stripes; $3.50

(325) It is very little trouble to prepare a cup of coffee if one has an electric percolator of nickel. This one in an unusually attractive design will make six cups of coffee; $16

CHRISTMAS GIFTS WITH GOLD AND SILVER WAYS

DELICATE TRIFLES THAT WOMEN ALWAYS LOVE

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 60



(328) A finely etched gold vanity case with jewelled clasp contains a memorandum pad, mirror and change compartment; $144. (Right) (329) Hand-etched gold powder-box; $37

(330) (Above) A hand-engraved green gold vanity case has a jeweled slide on a ribbon handle and a jeweled clasp contains a mirror and card, change, and powder compartments; 3¼ in. long; $30

(Middle, above) (332) To make the becoming high round neck-line, which is so popular this season, more becoming still, give your new frock this real filet lace collar and cuffs; $10

(331) (Above) If he is in the service, one would particularly appreciate this lovely black enamel locket mounted on sterling silver gilt, for it has two compartments for photographs; $12

(Middle, above) (333) Of course, every woman would love so exquisite a veil pin as this one in platinum set with diamonds; $75. (334) The platinum button below, at the left, sparkles patriotically with the red, white, and blue of rubies, diamonds, sapphires; $100

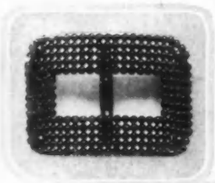
(340) It is far easier to attend to all one's duties, in these strenuous days, with the aid of a helpful little wrist watch. This one is of 14 karat gold, 15 jewel, and guaranteed for one year; $40

(Left, above) (335) The service pin that means so much is very lovely in gold set with rubies, diamonds, and sapphires; $110. (336) Below is a platinum bar pin set with pearls and diamonds. The design is especially delicate and extremely dainty; $125

(341) This black moire ribbon sautoir has a buckle, catch, and fastening of 14 karat gold. It is 12 ins. long; $5.75

(337) Engraved sterling silver Oxford glasses of exquisite workmanship; $12. (338) Sterling silver link and bar chain; $5

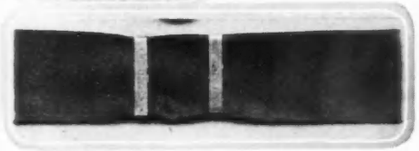
(339) (Right) A sterling silver thimble has a flowered enamel band; $2



(342) (Left) A solid jet buckle, 1⅞ inches long, is a desirable gift; pair, $6

(343) A white leather belt, 4½ inches wide, will lend a surprisingly pleasant touch to the appropriate costume; also in black with oval buckle; sizes 28 to 38 ins.; $2.25

(344) For the Christmas holidays and the gaiety of theatre parties or the opera are these opera glasses of oriental or white mother-of-pearl with gilt mountings; 2½ ins. high; $15



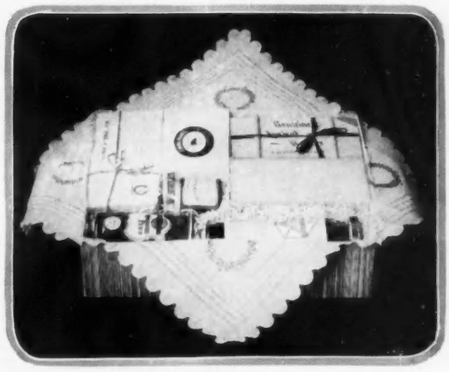
(345) These perforated gold clasps to hold the shoulder straps of one's lingerie in place, make a charming gift. There is a tiny compartment for perfumed cotton in back; $6.50

(351) (Below) Surprise him with this attractive carefully packed box containing apples, oranges, pulled figs, dates, sugar wafers, crackers, assorted nuts, a glass bottle of candies, a box of peppermints, a box of chocolates, a tin of sardines, and cigarettes; in three sizes; $5, $10, $15

(353) (Below) A cake, a box of little crackers, 2 boxes of wafers of a popular make, a jar of honey, figs, a box of prunes, apricot wafers, candy, a cake of chocolate, a package of chocolates, and a jar of Guava jelly—these are the goodies that will make this box a veritable boon; $5

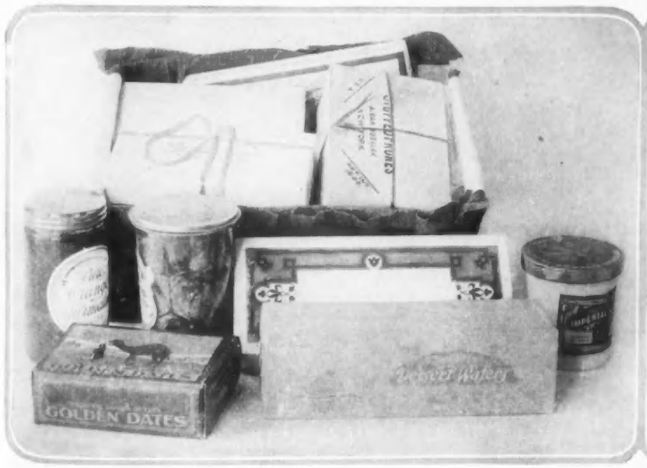
(350) The good brown weed so in favour with Sir Walter Raleigh was never so popular as it is to-day in the camps. Here is a special combination,—100 cigarettes done up in packages of 10 each and 2 packages of a good mixture together with a campaign pipe; $2.75

CONFECTIONS FOR THE SOLDIER NOW AT CAMP



(Right) (352) Christmas away from home will be much brighter if he spends it with these real luxuries—freshly salted nuts, stuffed dates, candy, home-made nougatines, delicate cakes, and an assortment of five jars of home-made jellies and preserves, no two alike, unless specially requested; $4.50

(Left) (354) Red, white, and blue ribbon and a gay Christmas box conceal a carefully packed assortment just made to please the soldier. It contains plum cake, nut pound cake, raisin pound cake, war cake, cookies, ginger snaps, honey bread, a cake of chocolate, a box of ginger, and a box of mints; $7.50



(355) If only the brave deserve the sweet, send him this box containing 1 pound of chocolates, stuffed prunes, figs, dates, ½ pound of salted nuts, 1 box of crackers, 1 box of sweet crackers, marmalade or jam, 1 jar of cheese, and 50 cigarettes; $5

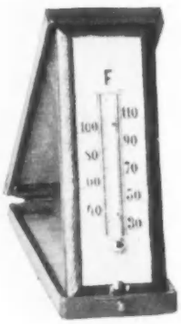
(356) Any soldier would give three hearty cheers for Christmas and forget all about being homesick once he had unpacked this box containing sardines, cheese, a jar of jelly, milk chocolate, biscuits, figs, nuts, antipasto, gum, and dates; $5

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 60

(358) *According to the best authorities, the coming winter will be full of many chilly moments when any one would welcome the warmth that a very fine Shetland wool scarf in a charming design will be sure to give. It is a yard wide and may be had in delicate combinations of pink and white, of blue and white, or in solid colours; $2.25*

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 60

THESE CHRISTMAS SUGGESTIONS PROVE THE POWER OF A FIVE DOLLAR BILL—OR EVEN LESS



(359) *To help one keep a patriotic compromise between real warmth and the demands of Dr. Garfield, this thermometer in a leather case would be a help; in rose, blue, or purple pigskin; 5 ins. high; $4*

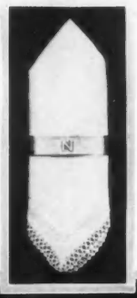
(360) *Scissors are as difficult to keep track of as an umbrella, unless one has them safely tucked in a convenient case. This set of three steel pairs in various sizes are in a metal case; $4.50*

(361) *This bronze motor emblem with enamelled colours has the Allied flags grouped with our shield and eagle; 5½ ins. high; $5*

(362) *Here is a useful and attractive bag in plum or in wisteria taffeta with a gold braid-covered frame; 9½ ins. deep; $5.75*

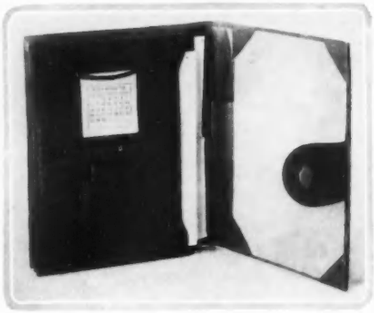
(365) *Conveniently small, but big enough to hold powder, rouge, two tiny puffs, and a mirror, is this vanity box in old-rose or blue silk; $1*

(363) *(Above) Several beauty secrets dear to the feminine heart are tucked into the drawer of this rose brocade vanity box trimmed with gold braid and tiny rosebuds, besides the cake of powder and the soft lamb's wool puff in the top; $3.95*



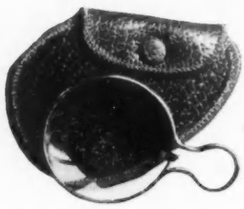
A box of rouge, a box of beauty spots, a lip stick, and an eyebrow pencil come with this vanity box, 4 ins. square; $3.95

(364) *(Left) This hammered silver napkin ring may be bought with any initial; $2.75*



(366) *First aid for the correspondent is offered by this small compact writing portfolio of brown leather with note-paper 7½ ins. high; $4.50*

(367) *The really fastidious like even a match box as decorative as this attractive French one of cardboard; $1.50*

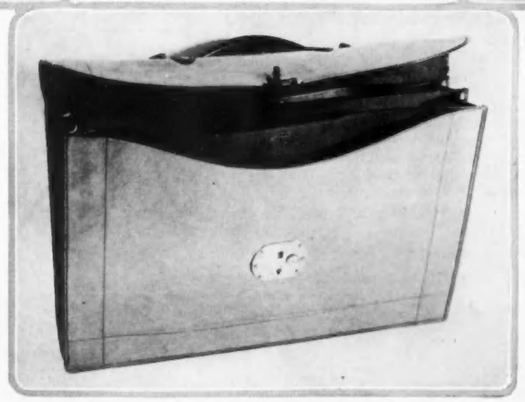


(368) *(Left) A copper-trimmed brass flower holder is shaped to hold plenty of water; $1*

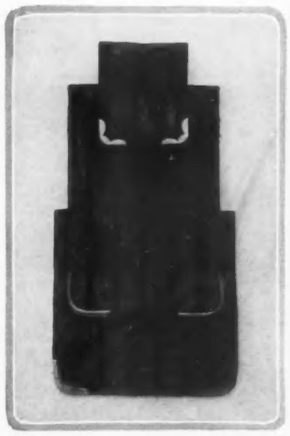
(369) *There are many times when one would like to have this small reading-glass, which comes in a roan leather case; $1.75*

(370) *Predestined to win his favour is this pair of white military brushes, in a case of military goat leather; complete, $6.50.* (371) *Another travelling convenience is a sheepskin bag with a pigskin clothes brush and a hat brush; $6*

(372) *Especially designed to add to the pleasure and convenience of a journey, long or short, is this bag of black grained hide, fully equipped with glass, nickel, and ebony fittings of the best quality; 11 pieces in all; bag 16 inches long. This is a particularly desirable gift; $39*



(373) *A glass highball set of beauty and distinction consists of 2 bottles with silver stoppers and 8 tall etched glasses of graceful lines; complete on a revolving mahogany stand; $45.* (374) *An additional adjunct is a glass ice bowl; $2.25.* (375) *Dainty silver plated ice tongs; $6*

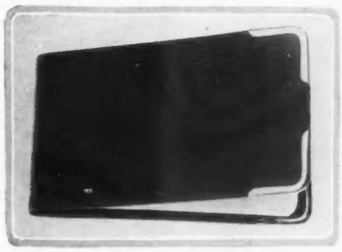


(376) *If you are really at a loss as to what to give him, you can not make a mistake in selecting this hand-stitched leather case of the best tan cowhide; 16 by 10 ins., with four pockets, large enough for legal papers. It may be had also in black; $20*

(*Left*) (377) *A 14 karat gold knife and cigar cutter have entered into a combination of usefulness and convenience; $16*

(378) *For evening use, a man is sure to like this black moire striped silk wallet with its 4 corners of 14 karat gold; $10.* (379) *Above is shown a cigar case to match, with space for 4 cigars; $9.* (380) *The match case at the top costs $3.75*

(381) *A wallet is always a welcome gift, especially if it is this one of genuine, fawn coloured, alligator leather with a russet finish; two 14 karat gold corners; excellent workmanship in every detail make this wallet highly pleasing; $14*



(382) *The loose leaf leather notebook without which no man can be a complete success may be had in fine black leather with four corners of 14 karat gold; 3 by 5 ins.; $13.50*

(383) *He will heartily approve of Christmas if it brings him such a useful gift as this black leather belt with an attractive etched silver buckle with plate for initials; $7.50*

CHRISTMAS GIFTS THAT WILL

FIND FAVOUR WITH EVERY MAN

(384) *Those moments of relaxation will be twice as welcome if they mean this black card table with lines of dull gold and a black cloth top. It may be folded in the usual fashion; $8.* (385) *Dutch silver ash clips for table sides; $4.50 each*

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS *SEE PAGE 60*

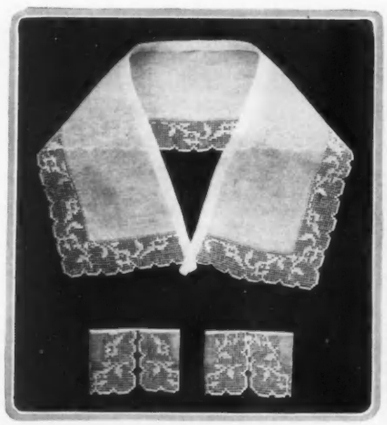
IT ISN'T THE CLIMATE THAT MAKES WINTER SPORTS SO POPULAR—IT'S THE SPORTS CLOTHES —ACCESSORIES TOO ARE ALWAYS WELCOME GIFTS

NOTE ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 60

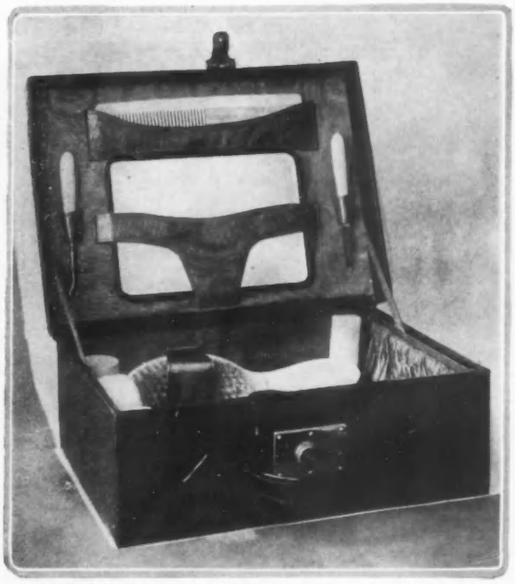
(386) The black leather shoes at the left with skates attached for figure skating cost $20. The skates are $16. (387) The hockey skates at the right are attached to tan shoes in two tones, which are laced at either side. Skates; $6. Shoes; $10

A set of cap and scarf and sweater may be had in natural camel's hair wool, alpaca wool, or vicuna, in any desired colour. (388) Cap and scarf; $15. (389) Sweater; $25. (390) Knitted gauntlet gloves of white wool; $1.50. (391) Skating shoes in black cost $8. (392) Hockey skates; $5

(393) Here is something one never remembers to have on hand for oneself, a warm little vest of black Japanese silk lined with lavender silk; $2



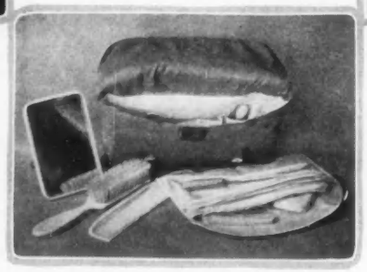
(394) (Right) The ever-welcome collar and cuff set expresses itself here in batiste hand-drawn in a filet pattern. Collar 25 ins. long; set, $7.50



(398) This long grained leatherette, overnight bag lined with moire, has celluloid comb, soap case, tooth-brush case, hair brush, 2 powder jars, button-hook, nail file, and mirror; 11¼ ins. long, 8½ ins. wide, 4 ins. deep; $10.75

(399) Linen handkerchief bordered in navy blue, rose, delft, green, lavender, or tan; 50 cents. (400) Blue, yellow brown, tan, rose, or green linen handkerchief, with white hem and stripe; 75 cents. (401) Irish linen handkerchief with hemstitching; $1. (402) Linen handkerchief with Armenian lace and hemstitching; $1.50

(395) When it's a matter of stockings, one can have the pair at the left in an openwork stripe design; black, $3.50; white, $3.50. (Middle) (396) Heavy silk stockings with clock design in black embroidery on white, navy blue, brown, taupe, black, or grey; $3.75. (Right) (397) Fine quality silk with an all-over lace design in black, white, or grey; $3.50



(403) A convenient rubberized Pullman bag has two divisions, a separate bag for tooth-brush, soap, and toilet essentials, and a complete celluloid toilet set; $9.50

(404) If she is devoted to skating, coasting, skiing—in fact, to any of those winter sports that are becoming increasingly popular, this pair of gloves will make a welcome addition to her Christmas gifts, for they are exceptionally warm. The gloves are in tan leather with a knitted lining and a band of sable coney at the top; $7

GIFTS FOR EVERY JOYOUS MOMENT

OF THE YOUNG GIRL'S CAREFREE DAY

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 60

(406) *Bathrobe of tan and green blanket cloth with trimmings in a green mixture. Also in tan with blue, or blue with brown; 4 to 16; $18.* (406a) *Felt slippers in rose, Copenhagen blue, lavender, pink, or light blue, with self-coloured trimmings and pompoms; $2.25*

(407) *This nutria scarf is 32 inches long and is lined with dark brown satin; $15.* (408) *Round nutria muff, 8 in. wide; $20.* (409) *The hat may be had in any desired colour in velvet or cloth or in khaki cloth trimmed with nutria; $15. In all nutria, $30*

(410) *Fur coat of white coney with nutria; sizes 4 to 6, $70; 8 to 10, $80.* (411) *Trimmed with squirrel, sizes 4 to 6, $75; 8 to 10, $85.* (412) *Nutria, 4 to 6, $125; 8 to 10, $145; 12 and 14; $165.* (413) *Nutria cap; $18.* (414) *White coney; $15.* (415) *Squirrel; $25*

(410) *Mocha bag lined with Dresden faille in grey or beaver colour; $5*

(416) *A real coral rose-shaped pendant owns a chain with soldered gold links; 15 ins. long; $12*

(420) *Grey mocha gloves lined with fleece; sizes to 7; $2.75.* (421) *In cape skin; $2.50*

(417) *This curled feather fan with mountings of carved sandalwood may be had in shell pink, deep pink, rose, maize, turquoise, or blue; $11*

(418) *This twisted two-strand rope of real seed pearls is 17 ins. long and has a gold clasp; $16*

(422) *Especially desirable are these gloves of washable mocha in either white or tan; sizes 0 to 7; price, $2*

(423) *Silk stockings in black, mahogany, bronze, pink, pale blue, or white; sizes 7 to 9½; $1.50*

(424) *This natural colour pigskin purse, 6¼ by 4½ ins., has a leather handle and a small purse and is lined with tan faille. Also in black vauchette; $2.25*

(425) *Enamel and gilt glasses; standard French lens; lavender, blue, or grey; $19.* (426) *16-button suède gloves, 5¾ to 6½; $4.* (427) *In glacé, $3.75*

(428) *Red felt "Puss in Boots" slippers with leather soles and turn-over cuffs in cut-work; 5 to 10½, $2; 11 to 2; $2.25*

(429) *Tan leather skating shoes with a one-inch heel may be had in misses' sizes 3½ to 7, a to c, $10.* (430) *Woollen gloves in heather grey; sizes 4 to 8; $2.75*

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS SEE PAGE 60

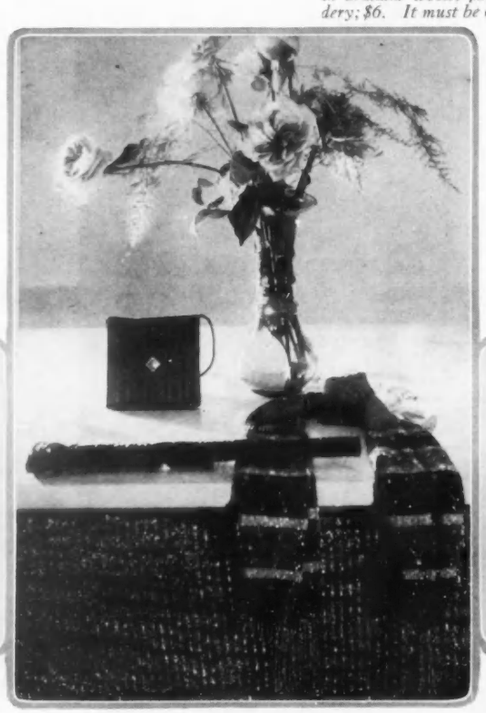
(432) *A most unusual combination knitting bag and apron is designed in black taffeta with a lining of red taffeta and a ladder design of black soutache braid. A black ribbon which runs through a casing in the top forms a belt when the bag is converted into an apron; 15 by 12 ins. as a bag; 15 by 20 in. as an apron; $12. (432a) Hand-made white lawn cap; $1.50*

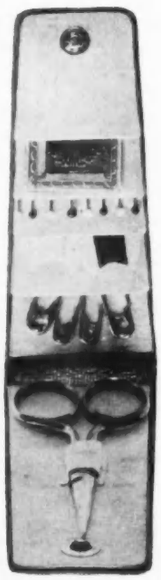
(433) *Black satin slipper with Louis-Phillippe or high heel; $9.50. In dull calf or patent leather; $11. (434) Half-moon buckle, 1½ ins. long, of silverite and rhinestones; $10. (434a) Silk stockings at left with lace clock in black or white; $2.95. (434b) Middle stocking in black with all-over design; $3.50. (434c) Plain black or white silk stocking, at right; $1.65*

(435) *If she is doing canteen or war work, she will appreciate this individual apron of Japanese cotton crêpe, in rose, blue, or white. It is 50 ins. long and slips on over the head, keeping the frock well covered. Embroidered in brilliant wools; $12. Without the embroidery; $6. It must be ordered a week in advance*

(436) *A novelty green gold vanity case engine turned, has a monogram space and is fitted with two coin holders and two compartments; 2½ by 3½ ins.; $9.75*

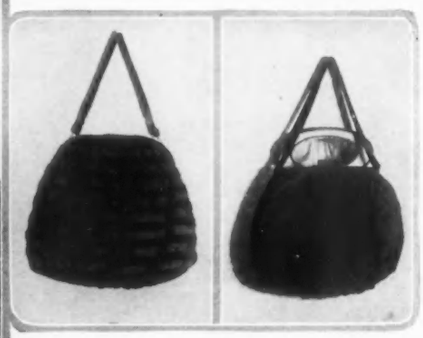
(437) *This diary is covered with hair-line écrasse leather in rose or French blue with gilt tooling and has a lock and key; 6¾ by 4½ ins.; $4*





(438) (*Right*) *A sewing case of écrasse leather in rose or French blue may persuade one to take the stitch that will save nine, for it is equipped with the things one always wants unexpectedly; 4 ins. long when closed; $2.50*

(439) *Even the most wary might be coaxed to sew with a case made of black and gold brocade lined with gold sateen. There is a loop handle at the back of the top, and inside are needles, thimble, spools of the most needed coloured silks, scissors, bodkin, and pincushion to make it complete; $8*



(440) *The umbrella handle shown above and in detail at the right, is twelve inches long, covered with small dull jet beads, and is studded with bright cut jet; $9.50. (441) A crochet "miser" purse of blue and grey silk has a design worked in steel beads. It may be ordered in any combination of colours, but one must allow a week for the order to be filled; $40. (442) Black moire grosgrain ribbon with a fine satin stripe forms this vanity case that opens like a man's bill fold and has white moire lined compartments for a mirror, a lip-stick, and one's cigarettes. Gold plate for a monogram; $30*

(443) *A knitting or shopping bag of French velvet striped silk is in dark brown, blue, or black, lined with moire taffeta in a lighter tone; $35*

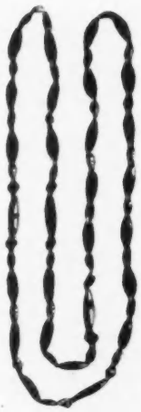
(444) (*Right, above*) *A bag of silk duvetyn in brown, blue, and black is lined with moire taffeta in a lighter shade and has a mirror fastened to the inside top; price; $25*

ACCESSORIES FOR THE LOVELIEST COSTUME

THE USEFUL GIFT MAY BE CHARMING AS WELL

LITTLE GIFTS LIKE THESE WILL FIND A WELCOME PLACE IN THE WARDROBE OF THE WELL-DRESSED WOMAN ANYWHERE

(446) Days are more successful when begun in pink quilted satin mules trimmed with narrow guimpe braid and tiny rosettes. The heels are 1½ inches high, satin covered; also in rose, French blue, black, and lavender; $3.85. (447) A green gold novelty link chain has a square filigree locket set with a black and white cameo and artificial pearls. Two photograph compartments are inside; $9



(448) A string of beads in French jet may be just what one needs with the so-popular black gown of the moment. This string is fifty-five inches long; $10

(449) A new and charming vanity case of sterling silver has a chain of flat weave and is equipped with coin holders, powder case, mirror and card space; $16.50

(450) Since the advent of the dinner dress, the scarf has become of vast importance to the woman who knows. Here is one of fine black net embroidered and fringed in tubular jet beads. It is ninety-eight inches long, twenty inches wide, and possessed of infinite possibilities in the way of arrangement; in black or white; price, $12.75

(451) Many women prefer to carry a cigarette case designed for dress wear for men. This one is of shadow-checked black moire lined with white faille. It has gold tips and a gold button and contains an ivory cigarette holder; price, $15

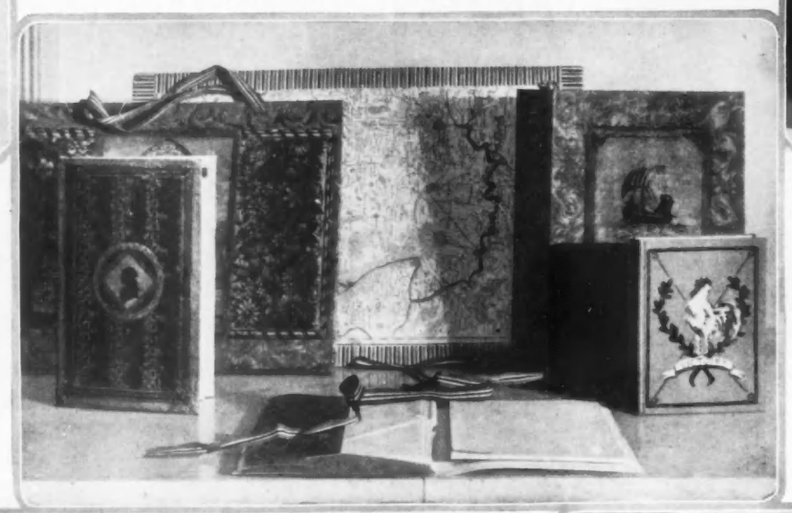
(452) Hat pin at the left has a knob top of chased gold; $2.50. (453) The one in the middle prefers traced gold set with amethyst quartz; $2.95. (454) (Right) This pin ends in a gold button; $1.65

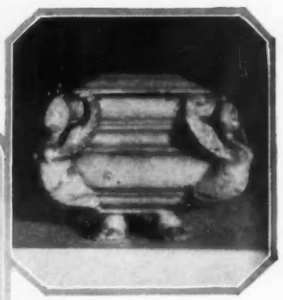
(455) In the photograph second above is shown at the left a sterling silver knitting needle holder with ivory needles in either sock or helmet size; holder, $7.50; sock needles, $2.50; helmet needles; $3. (456) A fan with amber sticks has uncurled feathers in very light grey, light blue, Copenhagen blue, Nile green, shell pink, violet, maize, or black. Open, 21 inches; $22.50. (457) White ivory beads, twenty-eight inch string; $10.50. (458) Jewel case of glazed calfskin in pastel colours; 8 inches long; $13. (459) A pair of sixteen-button gloves of French glacé kid in white or black; $5.50. (460) Bag in French morocco in tan, black, brown, or navy blue, lined with moire silk, containing toilet set, coin purse, and memorandum pad; 6¼ by 8 in.; $16. (461) Opera glasses of standard Parisian make in gilt and leather in rose, brown, grey, taupe, and green; detachable handle; $14.75

BOTTLES AND BOXES, THOSE VERY DELIGHTFUL ACCESSORIES OF TABLES AND DESKS

(463) A bottle in white opaque glass with a black stopper and a vine of green leaves and orange fruit; height 10 inches; $10. (464) Next is shown a jar of French pottery with a tricolor and star decoration; height 6 in; $20. (465) Amber Venetian glass powder-box; $7.50. (466) Venetian bottle in amber glass has a spiral design in black; height, 10 inches; $6. (467) Amber Venetian glass box, 6 inches across, $5. (468) A metal cigarette set may be had in black or red decorated in white and black, $10

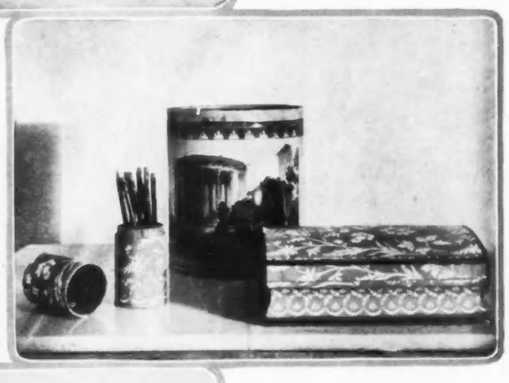
(469) A hand-tooled morocco leather stationery box, done in the Florentine style, is 12 inches high, 9 inches wide; $40





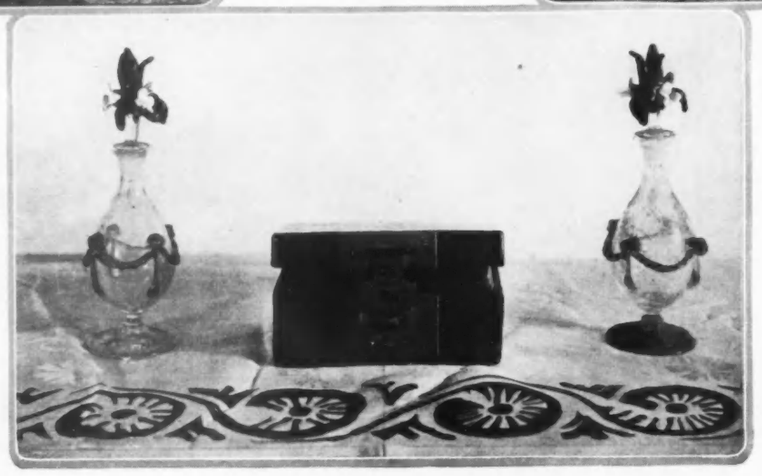
(470) An unusual box in grey blue Italian pottery, five inches across the top, is a reproduction of an old Egyptian piece; $6

Any one of this group of books and portfolios, made of old French papers with a lacquer finish, is a delightful gift. (471) The wall-pocket of flowered paper with a balloon ascension drawing may be suspended by its narrow ribbon; $7.50. (472) The telephone book cover of marbleized paper with a quaint ship picture is of strong material and is very practical; $12. (473) The volume in front of it is a small French dictionary with a painted crowing cock and "Victoire" beneath; $4.25. (474) The note-paper portfolio with pad and envelopes is tied with decorative French ribbons; $2.50



(475) A decorative wooden stationery box with a rounded top is 12 inches long. It is striped black and grey on a brilliant green ground and has a painted flower design; $25. These stationery boxes, revived from Victorian days, are a charming addition to any feminine writing table

(476) A box for the desk is covered with an old-blue and white French paper and is painted inside a rosy salmon colour; $20. Pencil box to match; $5.50. The drum-shaped waste paper basket is covered with old architectural French prints with a band of vivid blue at the top; $15



(477) White Venetian glass bottles with blue garland decorations and flower stoppers are 6 inches high and would add greatly to the charms of any dressing-table, whether they were given singly or in pairs; price; $4.50 each

(478) No one can have too many boxes. The antique Chinese lacquer box in dull reds and golds measures 7 inches and has a quaint clasp. It is suitable for cigarettes, or would make a nice bit of colour on a writing-table; $10

THE YOUNGER GENERATION

Every woman wears velvet this winter, even when she's so young that the band of grey angora on the bottom of her skirt comes just to her knees. The velvet is navy blue, in this case, joined to a blouse of French blue crêpe de Chine embroidered in angora and finished with navy blue grosgrain ribbon

Abbe

Lorna Volare's friends will be glad to see that she's still light-hearted enough to carry her doll upside down, even though she's a full-fledged star. But she isn't thinking of "Daddies" now, but of the organdie frock she wears in the play with ruffles edged with Valenciennes lace, and a hat with two lace-edged ruffles; the frock is from Hartman

One is never weary of wearing the green if one is youthful and the green is a velvet overblouse with a skirt of black and green plaid. There is black, green, and red embroidery, notably on the batiste underblouse. The mushroom toque is in plaid with a velvet brim and engaging little woolly roses

When one is too young to go roller skating unaccompanied, one may wear a smock and wee trousers of dull green gingham with white linen collar and cuffs embroidered in dull green cotton. A wide belt fastening in front under a gingham loop is used on a long waist-line; from Best

(Middle, below) A party means a new frock whether one's hair is up or down, and here is a demure suggestion in that cream coloured challis beloved of our grandmothers. Some of it grows rosebuds in pink and green all over its smooth self and the rest is plain. The corsage of cotton and wool rose buds has nothing to fear from the florist's bouquet

The philosophic pirate in the tan linen play suit is not above employing dark brown cotton embroidery on his collar. His blouse slips on over his Dutch hair cut and fastens in front with three most unwar-like pearl buttons which were his mother's idea entirely; from Best

VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern up to 14 years; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE
19 West 44th Street, New York City

Vogue patterns may be purchased direct or ordered by mail from the Vogue Pattern Rooms and from the shops listed below:

NEW YORK CITY: *B. Altman & Co., Fifth Avenue and 34th Street; or Vogue Pattern Room, 19 West 44th Street*
BROOKLYN, N. Y.: *Abraham & Straus*
NEWARK, N. J.: *L. Bamberger & Co.*
ATLANTIC CITY, N. J.: *Braunstein-Blatt Co.*
PHILADELPHIA: *Vogue Pattern Room, Empire Building (Room 304), 13th and Walnut Streets*
LANCASTER, PA.: *The Donovan Co.*
RICHMOND: *The Gift Shop, 320 East Grace Street*
ATLANTA: *The Smart Shop, Connally Building (Room 203)*
BALTIMORE: *The Jennings-Thomas Shop, 526 North Charles Street*
PROVIDENCE: *Gladding Dry Goods Co.*
BOSTON: *Vogue Pattern Room, 149 Tremont Street (Room 605)*
BUFFALO, N. Y.: *Flint & Kent*
PITTSBURGH: *Joseph Horne Co.*
CLEVELAND: *Halle Brothers*
CHICAGO: *Vogue Pattern Room, Stevens Building (Room 932), 20 N. Wabash Avenue*
GRAND RAPIDS, MICH.: *Friedman Spring Dry Goods Co.*
ST. PAUL: *Mannheimer Bros.*
HUTCHINSON, KANSAS: *Pegnes, Wright Co.*
MIAMI, FLA.: *Burdine & Quarterman*
HOUSTON, TEXAS: *Foley Brothers Dry Goods Company*
DALLAS, TEXAS: *Titche-Goettinger Company*
LOS ANGELES, CAL.: *Bullock's*
SAN FRANCISCO: *Vogue Pattern Room, 233 Grant Avenue, Joseph Building*
PORTLAND, ORE.: *The Waist Shop, Lennon's Annex, Portland Hotel Court*
SEATTLE: *The Griffin Specialty Shop, 1602 Second Avenue*
LONDON, E. C., ENGLAND: *Vogue Pattern Room, Rolls House, Breams Building.*

Waist No. W4517. Skirt No. W4518. The cut of this coat-dress with Redingote lines gives the slim silhouette

Frock No. W4521. The back of this very becoming frock is cut in one piece with the fur-weighted side sections

Frock No. W4526. The amateur seamstress may safely undertake to make this one-piece model of simple lines

Frock No. W4523. An unbroken line from the collar to the hem gives height to this very smart becoming frock

Waist No. W4524. Skirt No. W4525. The pattern of this frock is perforated to indicate the Russian blouse length

Waist No. W4519. Skirt No. W4520. Very popular is the braided chemise over a skirt of contrasting material

Right in line

In line with the Nation's need—and yours

Every time you use *Campbell's* wholesome and economical *Tomato Soup* on your table you benefit yourself and your family, and you help the national food program, too.

Made from choice and nutritious materials, prepared with extreme care and daintiness in the immaculate Campbell kitchens, perfectly cooked and blended by expert soup-makers—this tempting soup comes to you all pure nourishment. You have no waste, no cooking cost, no labor. And the contents of every can gives you two cans of rich satisfying soup.

Above all it promotes energy and health

Besides its own nourishing quality it tones and strengthens the digestive powers and helps the body processes to obtain more nourishment from all the food you eat. It is a distinct aid in promoting vigorous physical condition.

Served as a Cream of Tomato it is even more strengthening as well as more delicious.

You can serve it in various easy ways to make it as light or as hearty as you choose; so that it fits many different tastes and occasions.

Children enjoy it and thrive on it. And it is especially helpful to them during their long, hard period of winter study and work. Give them as much and as often as they want—of this sustaining soup.

Order it from your grocer by the case. This saves extra deliveries. And you have it ready for your table any time at three minutes' notice.

21 kinds **12c a can**

Campbell's Soups

LOOK FOR THE RED-AND-WHITE LABEL

The NESTLÉ Permanent Hair Wave

"After Hubby had left for his office Emily flew to aunty exclaiming: 'Oh, Aunty you are so wonderful and so simple, you good old darling, and I am so, so happy.' You know he instantly noticed the difference and for the first time in many months I seemed to interest him more than the War news. And how curly my hair is, look! Is it not great! Who would have thought of it, ME with naturally curly hair. ME, who passed her life behind curlers and the boudoir cap."

"Yes", said Aunty, "let that be a lesson to you. Men are logical in most matters and don't want to guess or imagine a woman's beauty. They want to see it. Really, dear, we might do worse than giving one or two of these Nestlé machines to some of our friends as Christmas presents, for after all, the thing went splendidly, and we had quite a good time over the curling of our hair yesterday afternoon."

The Nestle Home-Outfit

for permanent waving is truly the most appreciated article ever offered for family use. Look at it in the true light. With an outlay of fifteen dollars you possess one of the greatest inventions ever made. . . . . A permanent hair-waver, guaranteed not to injure any hair, guaranteed to wave or curl your hair so that it can be washed, in fact guaranteed to look and act in no way different from real naturally wavy hair. This wave is absolutely permanent and all you do, if you want to rewave it again (as your hair grows from the root) is to get fresh Nestlé tubes (two or three dollars worth for a full head). With this Home Outfit you can wave any number of heads, by just sending hair samples to Nestlé's with the order for tubes. Write for our illustrated booklet, it will explain everything, or if you are in a hurry, send the money with a hair-sample and a letter explaining whether you want to have large or small waves, or hanging curls for a child, etc.

The Nestol Comb

This wonderful article should be in every household because, every second woman or child has hair which waves somewhat naturally, if ever so little. Such hair should never be handled by curlers or hot tongs, while regular water-waving will speedily improve any natural tendency. This is the only water-waving device invented which works effectively in inexperienced hands.

Price $2.00 and $2.50

(Four and five inch sizes) Foreign Postage Extra

Our illustrated booklet on all waving subjects is sent free and contains a lot of interesting matter.

C. NESTLÉ CO., 657 and 659 FIFTH AVENUE Corner 52nd Street NEW YORK

Original Inventors of Permanent Waving Telephone Plaza 6541

Frock No. W4527. Sizes, 4 to 10 years. One is sure to have a good time at a party in a frock of flesh coloured crêpe trimmed with white tulle casing and pale pink ribbon

Frock No. W4364. Sizes, 10 to 16 years. This useful school frock is cut in but two pieces and opens down the centre back. Its unusual sash gives a quaint and becoming touch

THESE ADDITIONS TO THE WARDROBE OF THE VERY YOUNG WOMAN WILL HELP TO MAKE HER LIFE COMPLETE

Frock No. W4362. Sizes, 8 to 14 years. A frock with a smart little coatee effect has a back cut all in one piece, and the belt is in one with the fronts of the waist

Coat No. W4382. Sizes, 4 to 10 years. Very easy to make, but very smart, is this practical coat which has its underarm gores cut in one piece with its narrow belt

HOUBIGANT of PARIS

Quelques Violettes

This exquisite, shy odor of the modest woodland violet appeals through its delicacy and simplicity

Perfume samples 35c each

Address **PARK & TILFORD,** *Sole Agents,* 529 West 42nd St., New York

Hands across the Sea

A letter from Tunbridge Wells

VERY frequently of late I've had such letters as this. Some of them have travelled so far that they have taken months to reach us. But all of them, in one way or another, tell the same story—that CREME ELCAYA is helping lovely women to remain beautiful, revealing undreamed-of charm in some, adding an exquisiteness of person to all.

But here is the letter from England:

"Tunbridge Wells, Kent, England.

Dear Sir:

I am writing to ask if you will give me the address of any of your agents in England where I can obtain Creme Elcaya (non-greasy.)

Until recently I have been able to get it at Boots, Chemists, but they now say that it is unobtainable. I do so want to continue using Creme Elcaya as I like it better than any other cream.

Yours truly,
(Mrs.) F.——Y.——."

P. S.—If you have no other agents in England, could I send direct to you?"

These letters from all sorts of odd places 'round the world have told us more about CREME ELCAYA than we could have told the writers in the beginning. We sought to give women a non-greasy disappearing toilet cream that would protect and beautify the skin under face powder, day or evening. They have found it not only a delightful adjunct of the toilet but a necessity wherever lovely woman would be her loveliest.

As so many have proved that this formula for beauty is unfailing, isn't it time you tried it? There is nothing difficult about it.

always use *CREME ELCAYA* before putting on your face powder, in this way—

A little CREME ELCAYA rubbed gently into the skin; then if you need color, a very little good Rouge spread carefully over the cheeks before the cream is quite dry; and after that the film of face powder over all.

Right off you'll like the feeling of it—and the looks. And with regular use you will see a refining and freshening of your complexion that you wouldn't have believed possible.

We want you to learn the easy way to have a skin like velvet. Send 10c in a letter marked Department "M" to the address below and obtain a trial package of CREME ELCAYA—the non greasy, skin-refining toilet cream—and a miniature box of ELCAYA COMPLEXION POWDER. If you need color, send an additional 10c for a sample of ELCAYA ROUGE and use it with CREME ELCAYA. There's nothing better.

Your dealer has ELCAYA and has sold it for years. Ask him.

James C. Crane, Sole Agent
148 Madison Ave., N. Y.

MacLean, Benn & Nelson, Limited
Montreal
Agents for Canada

© James C. Crane, 1918.

JAMES C. CRANE - 148 MADISON AVE. *New York*

Combination No. W4530. A dainty envelope chemise, cut in two pieces, may be slightly fitted by darts at the back

Bathrobe No. W4528. Sizes, 4 to 14 years. For chilly nights and mornings is this warm comfortable bathrobe made of corduroy or of flannel

Underwear No. W4529. Sizes, 2 to 14 years. With this practical pattern are included the underwaist and the separate drawers

Bathrobe No. W4531. A comfortable robe of tub flannel or corduroy has an adjustable collar to ensure greater comfort

A MINIMUM OF SEAMS RECOMMENDS THESE ESSENTIALS OF THE WARDROBE

STERLING SILVER
OF DISTINCTIVE CHARACTER AND DESIGN
ALSO A NOTABLE STOCK OF THE CHOICEST
PRECIOUS STONES, JEWELRY, WATCHES
STATIONERY AND SILVER PLATE

TRADE MARK
STERLING

REED & BARTON
ESTABLISHED 1824
THEODORE B. STARR, INC.
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JEWELERS AND SILVERSMITHS
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NEW YORK

ESTABLISHED 1818

Brooks Brothers,
CLOTHING,
Gentlemen's Furnishing Goods,

MADISON AVENUE COR. FORTY-FOURTH STREET
NEW YORK

CHRISTMAS 1918

IN this ESTABLISHMENT may be found CLOTHING and Articles of Apparel and Personal Equipment for Officers in the Service of the UNITED STATES as well as for Civilians, Men and Boys, selected especially with a view to

Usefulness—the keynote of Patriotic Giving this year

The Government requests you to

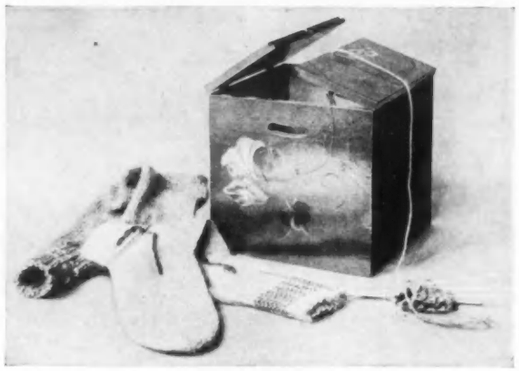
Do your CHRISTMAS BUYING EARLY

We suggest, as useful and appropriate:
CLOTHING, FURNISHINGS, HATS, SHOES, FURS, LEATHER GOODS
GARMENTS OF SHETLAND WOOL, UNIFORMS AND EQUIPMENT FOR
MILITARY AND NAVAL OFFICERS

Catalogue and Officers' Price List on Request

BOSTON SALES-OFFICES
TREMONT COR. BOYLSTON STREET

NEWPORT SALES-OFFICES
220 BELLEVUE AVENUE



This painted wood box in ivory or black is a dust-saving device for one's knitting. When in use, the wool can remain inside, for the strand passes through a hole in the lid; $8

ON HER DRESSING-TABLE

IT is always gratifying to realize that it was a woman, working in collaboration with her husband, who discovered radium,—a mineral which has proved to be of incalculable benefit in the medical world as well as in research laboratories. It is a man, however, who has recently adapted this same mineral to the less serious, but important, needs of the toilet. He argues that if a large quantity proves efficacious when used on a skin afflicted with some terrible disease, beneficial results should be produced by a small quantity upon the complexion.

And so to-day Monsieur and Madame Curie might be amused to learn that a specialist is using this almost priceless mineral in compounding some delightful toilet preparations that have been found successful in England and have now made their appearance here. It is claimed that radium is the sworn foe of sallowness, pimples, roughness, eruptions, wrinkles, sagginess, and other blemishes. The value of these preparations lies in the fact that just the right amount of the radium is used, and all the other ingredients are also of the best quality.

The series begins with a delightful soap which produces a rich soothing leather. Its daily use will promote a healthy skin, — the first step on the road to beauty. This soap may be bought for $1 a cake. After a thorough cleansing of the skin, which should take place at night, a night cream should be applied with a gentle massage movement and rubbed well into the skin so that the soothing unguents and tireless radium rays may exert their full power. This cream strengthens the glands, but does not grow hair; it costs $2 a jar.

A GREASELESS VANISHING CREAM

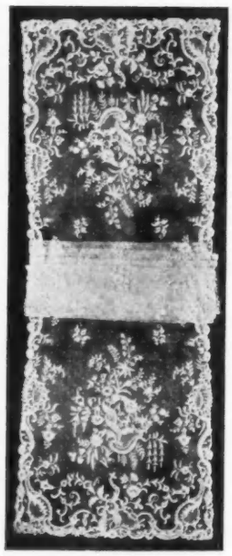
For use in the daytime there is a greaseless vanishing cream that is effective in clearing out the clogged pores, softening the skin, and strengthening the muscles, thus preventing wrinkles and removing blemishes. As the cream disappears at once, it may be applied before going out, but though invisible, the radium continues to do its work. This cream costs $2 a jar.

A face powder containing the same healing properties, serves not only as a protection, but as an active agent to improve the skin. It may be had in five tints,—blanche, naturelle, rachel, flesh, and brunette, at $2 a box. Talcum powder, a compact powder, and a box of rouge, are to be found in the series, each costing $1.

The hair tonic is particularly beneficial, as it soothes, heals, and cleanses the scalp, promoting a natural and abundant growth of hair; it may be bought for $2 a bottle. Shampoo powders to be used in conjunction with the tonic, are put up in air-tight gelatine tubes and sold for 25 cents each.

Perhaps the most interesting use to which the radium is put is the chin pad, a dainty silk affair containing this mineral for toning up the facial muscles and preventing the sagging that is so soon responsible for wrinkles and a double chin. This little pad, in light silk, costs $10. Another pad, about one half as large, is made to fit the forehead and eliminates crow's feet and lines. It costs $5. Both of these pads are charged so as to last indefinitely. Although these preparations are all perfumed with a delicious odour, it is of a subtle quality that does not interfere with one's own perfume.

Another delicious fragrance is contained in a preparation from Paris. It is a perfect essence of violet which conservative women will be sure to welcome. It may be bought in an eight-ounce bottle for $9.65. A more pungent perfume has also been imported from France and may be bought for $5.25.



This Belgian scarf, a part of some little bride's dower, will make a charming addition to the collection of a lover of laces. It is 3 yds. long and 20 ins. wide. All proceeds are for the relief of Belgian and French refugees; $94

Note.—Readers of Vogue enquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where shown.

LOCOMOBILE

The production of Locomobile motor cars will be discontinued January first, 1919, until after the war. This is necessary in view of our greatly increased responsibilities in making varied equipment for the Army. Branches will be maintained in order to give Service to Customers of the Company.

Orders for the limited number of cars now available for delivery will be attended to with care; and those who may wish to place with us orders for delivery after the war, are assured that the policy of the Company will in no way change and we will continue to build six cylinder models of the highest possible quality.

THE LOCOMOBILE COMPANY OF AMERICA

BRIDGEPORT, CONN.

Mourning Hats—

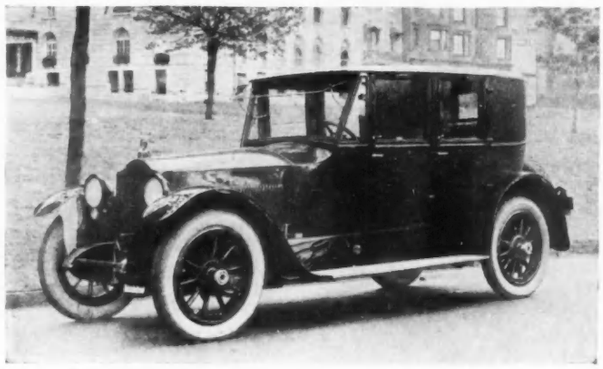
A term synonymous with a rigid set style. We show new and exclusive ideas in mourning millinery

LONDON PARIS

RAVVAK

48 WEST 38TH STREET
NEW YORK

The diamond trade-mark is a guarantee of style, quality and originality. Insist upon it at your dealer.



An interesting type of enclosed body is illustrated in this Sporting Inside Drive, by Holbrook, on a Packard twin six chassis. This graceful car has a rear quarter of leather, but is not of the folding type

MOTOR NOTES

MOST motorists have an instinctive desire to know how fast they are traveling. This is true of the driver of the car who, in nine cases out of ten, keeps a watchful, if subconscious, eye on the speedometer. It is also true, however, of the passengers. Whether they want to ride slowly or to make a speed not always consistent with the speed laws, they like to be informed of the rate at which they are traveling. But it is by no means convenient for the occupants of the tonneau to see the dial of the speedometer, and it therefore becomes necessary to meet their desire by means of special devices. One of these, which is very suitable as a Christmas gift to a friend who happens to be an automobile enthusiast, consists of an eight-day clock and also a speedometer of a standard make. These two instruments are mounted on a mahogany rack and are intended to be installed in the rear compartment of the car. The supplementary speedometer dial is connected with the regular driving speedometer, and in this way the occupants of the rear compartment, even in a limousine type of body, are enabled at all times to know the rate of travel. The price of this equipment, fitted with instruments of excellent quality, is $50.

The owners of closed automobiles which are not equipped by the manufacturers with dictograph sets, can now have sets of this kind installed separately. By reason of its practical worth and convenience, the motor dictograph has entirely superseded the old-fashioned telephone and the still more old-fashioned speaking tube, and by this new means communication between the passengers and the chauffeur is rendered no more difficult than ordinary conversation. It is only necessary to press the button and speak in one's ordinary tone of voice to give the necessary directions. Installation of this kind, representing a real advance in the convenience of the closed car, is made by the General Acoustic Company.

A NEW UPHOLSTERY MATERIAL

Automobile owners can assist the Government in the paramount business of winning the war in more ways than one. It is not merely a question of conserving gasolene, oil, and tires so that there may be an unlimited and unrestricted supply of these vital necessities, but it is also a question of intelligent use of materials for fitting the cars. For example, mohair velvet, which is used by L. C. Chase and Company for automobile upholstery, is not only a very attractive material with which to upholster one's automobile, but it is also more practical for this purpose than wool, as mohair has been proved by test to be much stronger.

Even with the efficient system of traffic regulation which has made New York and other American cities remarkable for their scarcity of accidents in proportion to the number of motor vehicles operated in their streets, occasional collisions are inevitable. The wise motorist, of course, carries collision ensurance, both to reimburse himself for damages sustained and to protect himself against legal actions of other persons involved. In addition to this type of ensurance, however, it is an excellent plan to equip the car with one of the modern types of bumpers, such as that perfected by Edward V. Hartford, Inc. These bumpers are so designed as to absorb in themselves most of the shocks of ordinary collision and thus to protect the car from the effects of such unfortunate accidents. They may be mounted both at the front and at the rear of the machine. With most types of bodies they add to, rather than detract from, the general appearance, and, for this reason, are doubly desirable.

WHEN BLOWOUTS OCCUR

Nearly every one who rides on rubber tires is familiar with the annoyances of blowouts and punctures, the great banes of motoring. It is more than annoying to have to pump up a spare tire on the road, and it is by no means a pleasure to be forced to wait while one's chauffeur does so. The carrying of a sufficient number of spare tires already inflated helps this condition somewhat, but as the best laid plans of mice and men undoubtedly act according to the proverb, the stock not infrequently runs out. It is then that an efficient tire pump is most ardently desired. The ordinary hand pump is out of date, although still a blessing in time of need. The engine-driven pump is, of course, a tremendous convenience. Many of these pumps do their work very well and without risk to the tires, but there is an element of danger in such pumps. A new and very practical pump which has been brought out by the Globe Manufacturing Company, although operated by hand, is exceedingly easy to handle. There is a long lever which works backwards and forwards, rather than up and down. There is, therefore, no stooping or back-breaking labour. The pump cylinders, of which there are two, are of very large diameter, so that even large tires are quickly inflated. A gage is fitted on top of the pump in plain sight, so that pressure can always be noted without effort. This device marks a forward step in tire pumping.

Sincerity in Italian Furniture at the Hampton Shops

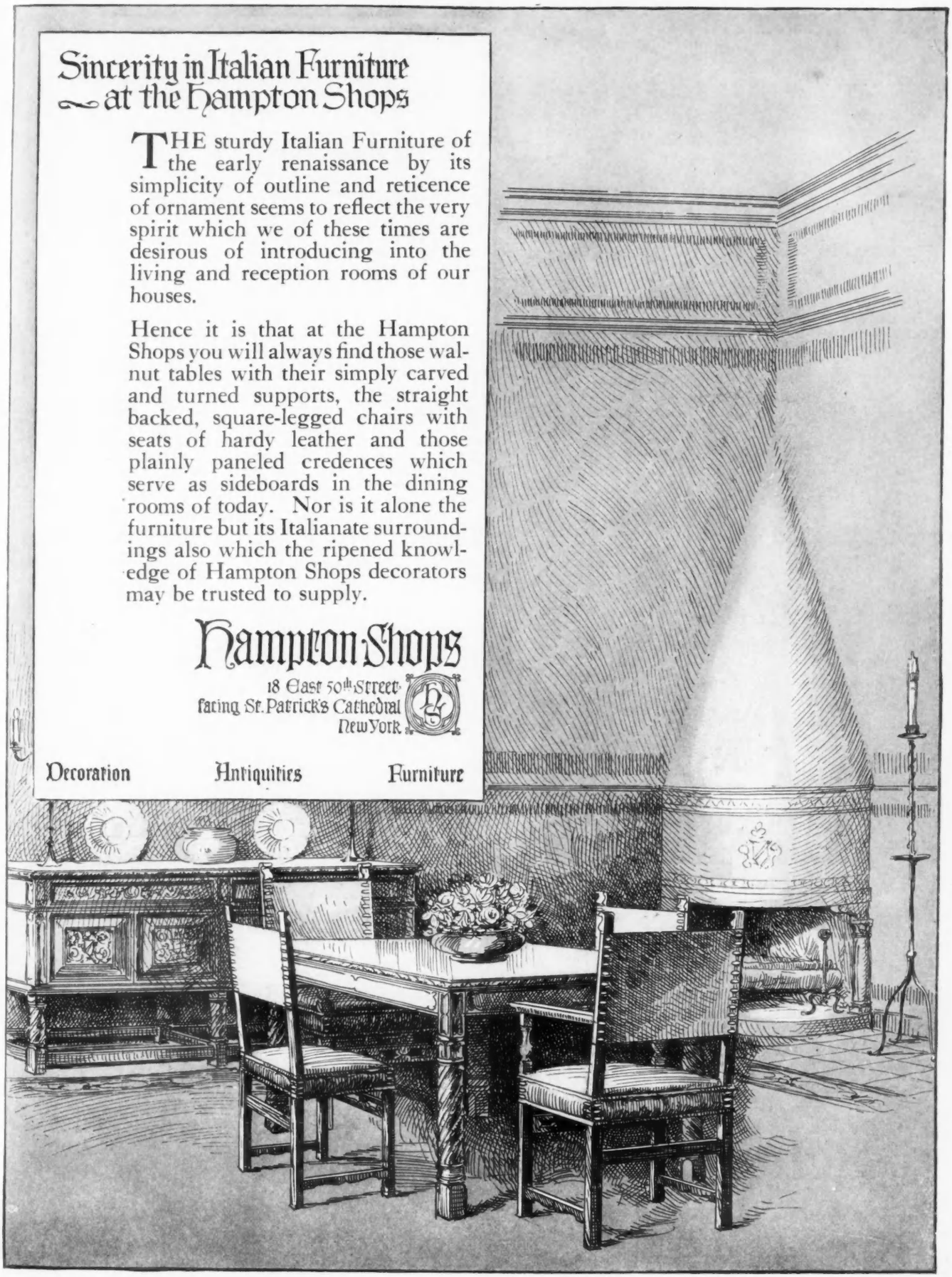
THE sturdy Italian Furniture of the early renaissance by its simplicity of outline and reticence of ornament seems to reflect the very spirit which we of these times are desirous of introducing into the living and reception rooms of our houses.

Hence it is that at the Hampton Shops you will always find those walnut tables with their simply carved and turned supports, the straight backed, square-legged chairs with seats of hardy leather and those plainly paneled credences which serve as sideboards in the dining rooms of today. Nor is it alone the furniture but its Italianate surroundings also which the ripened knowledge of Hampton Shops decorators may be trusted to supply.

Hampton Shops

18 East 50th Street
facing St. Patrick's Cathedral
New York

Decoration Antiquities Furniture



© Stein & Blaine

This sumptuous daytime coat of Hudson seal and kolinsky fur is one of a large collection originated by Miss E. M. A. Steinmetz, whose creations of hats, wraps and frocks are to be found only at Stein and Blaine

We present to our customers and are ready to take orders on U. S. Government Alaska Sealskins.

Stein & Blaine

13 and 15 West 57th St. New York

S O C I E T Y

Births

NEW YORK

Cunningham.—On October 16, to Lieutenant and Mrs. Frederic Guthrie Cunningham, a daughter.

Fox.—On October 21, to Mr. and Mrs E. Tunnicliff Fox, a daughter.

Graves.—On October 21, to Mr. and Mrs. Robert Graves, a daughter.

Villa.—On October 22, to Mr. and Mrs. Alfonso P. Villa, a daughter.

Deaths

NEW YORK

Case.—On October 27, Willard E. Case.

Chappell.—On October 19, Walter F. Chappell.

Cochrane.—On October 25, A. De Witt Cochrane.

Ewart.—On October 18, Richard H. Ewart.

Grosvenor.—On October 27, Robert Grosvenor, son of William Grosvenor.

Jones.—On October 22, Mary J. Jones, widow of the late Miner Livingston Jones.

Lawrence.—On October 26, Frank R. Lawrence.

Porter.—On October 5, in the Argonne Forest, France, Lieutenant James L. Porter, U.S.A.

Putnam.—On October 23, Robert F. Putnam.

Wood.—On October 25, Henry Duncan Wood.

PHILADELPHIA

Scott.—On October 24, in France, Major Edgar T. Scott, U.S.A.

WASHINGTON

Hale.—On October 27, Eugene Hale.

Engagements

NEW YORK

Abbott—Swift.—Miss Dorothea V. Abbott, daughter of Mr. Lawrence F. Abbott, to Mr. Walker E. Swift, son of Dr. George Montague Swift.

Bacon—Herrick.—Miss Pauline Bacon, daughter of Mr. Francis Bacon, to Lieutenant Harold Herrick, U.S.N., son of Mr. Harold Herrick.

Ballard—Steers.—Miss Frances Ballard, daughter of Mrs. George B. Phelps, to Mr. Charles R. C. Steers, son of Mr. Henry Steers.

Doran—Rinehart.—Miss Mabel Noble Doran, daughter of Mr. George H. Doran, to Lieutenant Stanley M. Rinehart, junior, U.S.A., son of Major Stanley M. Rinehart, U.S.A.

Peale—Dresser.—Miss Betty Peale, daughter of Mr. John W. Peale, to Mr. Daniel LeRoy Dresser, 642nd Aero Squadron, U.S.A.

BALTIMORE

Whitridge—Raymond.—Miss Dorothy Whitridge, daughter of Dr. Roland B. Whitridge, to Lieutenant Morris T. Raymond, U.S.N.R.F., son of the late Reverend Andrew V. V. Raymond.

PHILADELPHIA

MacAfee—Brinsmade.—Miss Catharine Haines MacAfee, daughter of Mr. John Blair MacAfee, to Lieutenant Paul S. Brinsmade, Air Service, U.S.A., son of Mr. Henry N. Brinsmade.

Weddings

NEW YORK

Grosvenor—Cudlipp.—On October 26, at Wild Acres, Bethesda, Maryland, Captain Edwin P. Grosvenor, U.S.A., and Miss Thelma Cudlipp, daughter of the late Jerome Cudlipp.

Morgan—Delafield.—On October 28, in Trinity Church, Lenox, Massachusetts, Ensign John E. P. Morgan, U.S.N., son of Mrs. E. P. Morgan, and Miss Anita Delafield, daughter of Mr. Frederick S. Delafield.

Phillips—Fitch.—On October 26, in the chapel of Saint Bartholomew's Church, Ensign Elliott Schuyler Phillips, U.S.N.R.F., and Miss Katherine Fitch, daughter of Mr. Winchester Fitch.

Stahl—Clendenin.—On October 22, Captain Edward C. Stahl, U.S.A., son of Mr. Henry A. Stahl, and Miss Gabrielle Clendenin, daughter of the Reverend Doctor Frank M. Clendenin.

BALTIMORE

Morris—Hubbard.—On October 26, at the home of the bride's parents, Lieutenant George Morris, Ordnance Department, U.S.A., and Miss Miriam Warren Hubbard, daughter of Mr. Wilbur W. Hubbard.

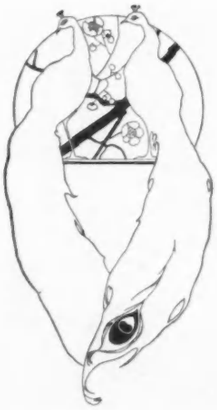
PHILADELPHIA

Coleman—Gowen.—On November 2, in Saint Paul's Church, Chestnut Hill, Pennsylvania, Lieutenant G. Dawson Coleman, Air Service, U.S.A., and Miss Mariana W. Gowen, daughter of Mr. Francis I. Gowen.

WASHINGTON

Boyden—Browne.—On October 26, Lieutenant Walter M. Boyden, Air Service, U.S.A., and Miss Mary Elizabeth Browne, daughter of Mrs. Aldis B. Browne.

Todd—Johnson.—On October 25, at the home of the bride's parents, Lieutenant Commander Chapman C. Todd, junior, U.S.N., son of Rear-Admiral Chapman C. Todd, U.S.N., and Miss Ellen F. Johnson, daughter of Mr. Paul Evarts Johnson.



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Do not confuse Minerva with the host of ordinary knitting yarns. In its supreme loftiness—its sure strength and fastness of color, it is a yarn apart from the rest. Do not knit for the mere sake of busying your hands. Knit to practical purpose—to help the Cause of Conservation and Economy.

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The Government of necessity restricts our output—but good stores, everywhere, will do their best to serve you. If you have difficulty in obtaining your needs, write to:

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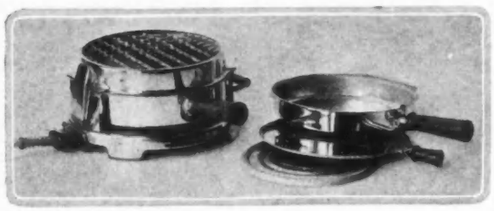
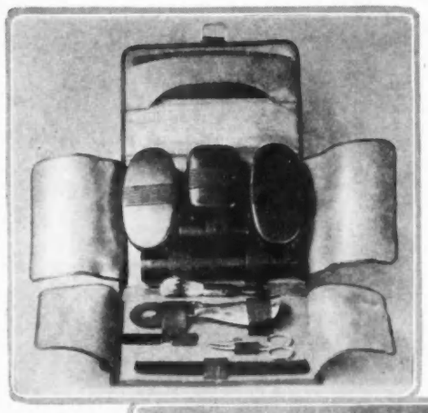


(500) The daintiest way of preparing the daintiest dish is this nickel electric grill for broiling, frying, or boiling; $9

(501) A very present help in time of emergency is an attractive solid nickel chafing-dish with an ebony handle; $20

HAPPY THOUGHTS FOR A HAPPY CHRISTMAS

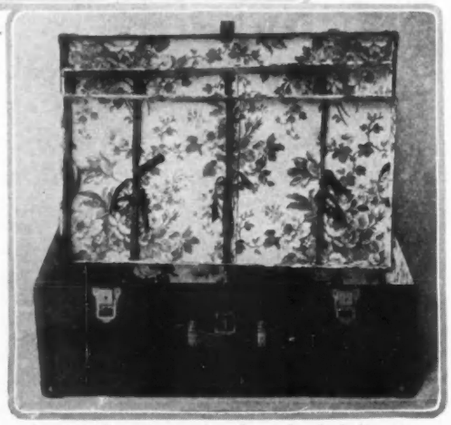
GIFTS THAT WILL EARN THEIR WELCOME



(502) (Above) All of the numerous articles that one is likely to need in dressing are folded into this compact and complete dressing-case of Cobra Persian leather fitted with ebony and nickel; $5

(503) Pullman set with apron, wash cloth, and four cases for toilet articles; in blue, pink, or lavender, rubber-lined; $19

(504) (Left) A holly-tied painted red box holds a teapot, a Sheffield tea-ball and drip, and a box of Chinese tea; $5



(505) All one's week-end needs—including two hats—may be packed into a suitcase with two trays; of patent leather, chintz-lined; 32 ins. long; $18.50

"I have found Cutex the quickest, easiest and most effective way of taking care of my nails"

Alice Brady

What *cutting* does to the cuticle

WHEN you cut the cuticle it is impossible to keep a firm, smooth outline around the base of your nails—every one notices how badly your hands look.

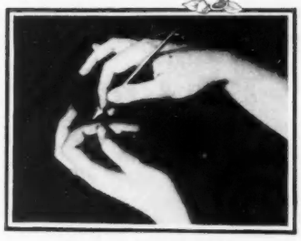
If your cuticle is inclined to push rapidly forward onto the nail surface; if it is difficult for you to keep it from breaking around the nails, from becoming sore and tender, don't cut it away. The more you cut, the more trouble you will have.

Cutex removes surplus cuticle quickly, easily, safely! It is absolutely harmless, and leaves a firm, smooth, thin outline at the base of the nails.

See how lovely this way of manicuring makes your nails look

For your own satisfaction try a Cutex manicure today. Wrap a little absorbent cotton around the end of an orange stick (both come in the Cutex package), dip into the Cutex bottle and work the stick around the base of the nail, gently pressing back the cuticle. Carefully rinse the fingers in clear water, being careful to push the softened cuticle back when drying the hands.

Finish with Cutex Nail White underneath the nails—a soft white cream for removing all stains. Then polish the nails with Cutex Nail Polish.



Remove surplus cuticle quickly, easily, safely, without cutting

Remove stains from underneath the nails with Cutex Nail White

Finish with Cutex Nail Polish

If your cuticle shows a tendency to become dry and tough, as the cuticle often does in cold weather after using water on your hands, apply a little Cutex Cuticle Comfort to the base of your nails, to help keep the cuticle soft and pliant.

Now examine your nails!

When you see how smooth a Cutex manicure leaves the skin about the base of your nails—how free it is from ragged edges and rough places that make hangnails, you will wonder how you ever got along without it.

Secure Cutex in any drug or department store. The cuticle remover comes in **35c**, **65c** and **$1.25** bottles. Cutex Nail White is **35c**. Cutex Nail Polish in cake, paste, powder, liquid or stick form is only **35c**. Cutex Cuticle Comfort is also **35c**.

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Send for this complete manicure set

Every one who uses Cutex is so enthusiastic about it, we want you to try it, too. Send **21c** (**18c** for the set itself and **3c** for postage) and we will send you this individual manicure set complete with orange stick, emery board and absorbent cotton. Send for it today. Address Northam Warren, Dept. 312, 114 West 17th St., New York City.

If you live in Canada, send 21c for your set to MacLean, Benn & Nelson, Limited, Dept. 312, 489 St. Paul St. West, Montreal, and get Canadian prices.

Below is the Cutex Traveling Manicure Set wrapped in its extremely good-looking Christmas design for Christmas giving. The box itself is beautiful—paper covered to resemble black leather, lined with pink.

The set contains full size packages of the Cuticle Remover, Cutex Nail White, Cutex Paste Polish and Cake Polish, also a flexible steel file, emery boards, orange sticks and cotton. For Christmas this year these sets are especially appropriate. Their price is low—their usefulness no one will question. Sold in all drug and department stores. Price $1.50.

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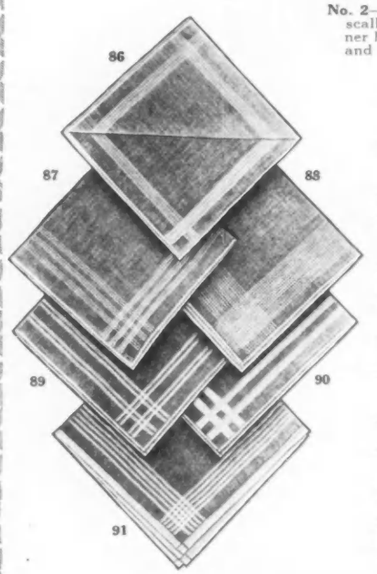
PURE LINEN HANDKERCHIEFS IN AN EXTENSIVE VARIETY

Christmas Gift List on request

Owing to our far-sighted policy throughout the year of importing from our Belfast factory every available supply of handkerchiefs, we are able to offer a greater variety than ever before. We respectfully urge that orders be placed without delay and so conform with the government's wishes.

No. 2—Ladies' pure linen hand scallop and embroidered corner handkerchiefs. Ribboned and boxed.....6 for **$6.00**



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Also Gent's size **21 ins. $24.00 Doz.**
No. 87. 11 ins. Hand Hemstitched **$21.00 Doz.**
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No. 91. 13 ins. **$7.50 Doz.**
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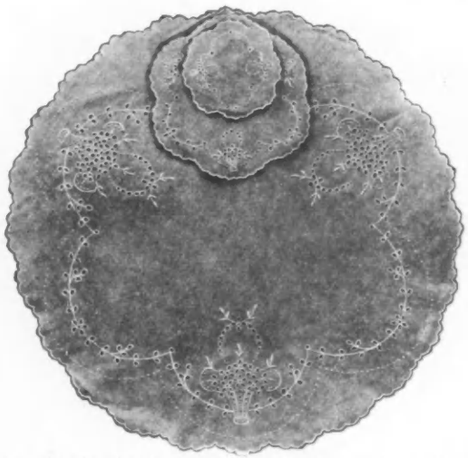

No. 302—Hand embroidered Madeira luncheon set, 13 pieces, comprising six 6-in. round doylies, six 10-in. round doylies, one 27-in. centerpiece, complete.....**$11.50**

Also at 583 Boylston Street, Boston, Mass.

London Dublin Belfast Melbourne

THESE ALSO FIGHT FOR FRANCE

(*Continued from page 51*)

them. But after they get over there, we hear very little about them. Nobody begs you to make them sweaters or write them letters. Who does look after them? What can they do with themselves in the few hours that they have off duty? How do they live when they aren't working in the wards? What kind of recreation can they have in their free time?"

The answer to all this lies in the reports of the redoubtable questioner—the Y. W. itself. In twenty base hospitals there are club rooms for the nurses; tennis and polo grounds have been turned over to them for recreational purposes in one place; musical programmes and parties are held wherever possible; tea is served at the hours when the nurses are going on and off duty; French classes are held and have become very popular; there is a little quiet vesper service on Sunday evenings, to remind one of things so easy to forget in the mad life that allows so little time for thought. And after the vesper service there is apt to be cinnamon toast and chocolate, which, after all, is quite in accord with the custom established in Galilee two thousand years ago about feeding the multitude. As for the club rooms themselves, here is a snapshot of one of them.

THE Y. W. C. A. CLUB ROOM

"A background of soft gold coloured curtains against which one sees shaded lights, antique bits of furniture, odd pieces of pottery and china, comfortable chairs, books, couches piled with soft green and gold pillows, and a piano. More than one girl said as she looked around the room on the opening night, 'I know we are just going to love this place.' Another said as she sat on a couch with me for a moment, looking on at the others, 'We're usually too tired to think for ourselves. It's so good to have some one to think for us.'

"A private who stuck his head in the other day said wistfully, 'We certainly do envy the nurses this house.' And well they may. We have not only the living-room, with its gold coloured lights and hangings, but the office, the kitchen, the storeroom, and, best of all, a little rest room with two beds with white covers and rose coloured comforters, hot water bottles, rose shades on the lights, and little curtained windows.

"A convalescent private has been detailed to keep up our fires in the stoves. A French maid who looks like a gnome out of Grimm's Fairy Tales clumps about the hut in her little wooden shoes, keeping things clean and neat; nurses drop in all ready for an easy chair beside the fire in which to read their letters from home, or to make a cup of bouillon in the middle of the morning, or to sing a bit, gathered about the piano before they go home."

As for the telephone girls and stenographers, they are the forerunners of an army of American Waacs, the Y. W. C. A. believes. And when it remembers the work done by the English Y. W. C. A. for these splendid women, it draws a long breath and prepares for unlimited action. Every two weeks six hundred English girls, nearly all of them strangers to each other, are hustled into barracks in London on their way to the front. One of the initial acts of the Administrator of the Waacs was to turn to the Y. W. C. A. to organize recreation in England and in France—in short, to do for the Auxiliary Corps just what the Y. M. C. A. does for the Army. The American "Y. W." has shouldered its responsibility for American women war workers, and the first thing all units do—college, medical, signal corps, Red Cross, Y. M. C. A. canteen—is to head straight for the Hotel Petrograd the moment they land in Paris. Twelve hundred women patronized it, most of them several times, between December and May of last year, and when one realizes that it is the most thoroughly American thing in Paris, that even the chambermaids talk English, and that it is run by the American Y. W. C. A. at a loss in order to be within the salary requirements of the average woman war worker, one doesn't wonder at the extravagant words of praise from some of its previously homesick young guests. Near the Madeleine, the Opéra, the American Express, and the Red Cross Headquarters, the Hotel Petrograd has its accommodation limit of two hundred taxed to the utmost all the time, and a casual glance around the dining-room any evening gives one a full list of American feminine uniforms.

IN POOR DISTRACTED RUSSIA

Petrograd naturally recalls that other and less agreeable field of Y. W. C. A. activity—poor distracted Russia, de-Romanoffed, to be sure, but super-Trotzkied to the verge of nightmare. The American secretaries were on the ground, and their work was progressing phenomenally before the revolution. Small wonder—considering the type of women—that they refused to leave it for a few bombs and Bolsheviki.

In Moscow the Y. W. C. A. began by giving its time-honoured parties for the girls of two of the big department stores. They came enthusiastically, to the delight of the Russian Committee ladies, most of whom had lost their estates and were devoting their lives to philanthropy. That they were really worth bothering over, these thin little things in short skirts and big braids, was proved by the fact that when the classes opened they didn't choose the frothier subjects. They chose Russian first of all, their own beautiful and difficult language. And then they chose—what so few American girls would ever think of studying unless they simply couldn't get out of it—arithmetic. In Petrograd, too, the interest was so keen that two hundred girls, many of whom worked from eight to six and had to trudge long distances on foot to be present, met to study Russian, French, bookkeeping, arithmetic, stenography, singing, and gymnastics by the light of two small oil lamps and a couple of candles. That they studied English goes without saying. As in the case of the French *ouvrières*, they clamoured for pictures of the American girl, and one doesn't have to be told that many of the brightest of them are planning to emigrate after the war.

THE DAUNTLESS WOMEN IN GREY

And so in Russia, as well as in France, there are girls who thrill to the thought of America and its chance for everybody, as interpreted by the dauntless women in grey who have gone to them and stayed with them despite danger, despite fatigue, and privation, and loneliness, and oftentimes the scattering of their work before they have had time to see the results they hoped for.

In Lyon there were two secretaries, workers at the *Mess Féminin* run by the Y. W. C. A. in conjunction with a committee of Frenchwomen for the munition workers at the Parc d'Artillerie. One day, these secretaries got a little letter that somehow sums up the gratitude of young France, France that fills shells, France that works unheard of hours at unheard of tasks, and sometimes dies like Lucienne, and always works and dreams like Léonie, the writer.

(*Continued on page 88*)

The Final Touch of Loveliness

LA TAUSCA PEARLS are the chosen adornment of the smartly gowned American woman, gems "of purest ray serene," with all the perfect tint and symmetry of Nature's priceless deep-sea jewels. Unerring in her judgment of things beautiful, she accords the necklace La Tausca honorable distinction among her personal treasures, knowing full well its exquisite appropriateness for any costume or occasion.

Marquette Perles

Necklace of perfect iridescent Oriental pearls, of radiant, almost fiery lustre; enriched with delicate filigree clasp of solid white-gold, set with two genuine diamonds. Encased in inviting cabinet of soft grey velvet. Necklace is opera length (24 inches)—Price, Sixty Dollars.

At Your Jeweler's

All La Tausca Pearl Necklaces may be had in the tints and sizes of genuine pearls, either all one size, or graduated in size from small to large, at prices ranging up to three hundred dollars.

Write us for dainty, illustrated booklet, "The Charm of the Pearl"—mailed free on request

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Whitman's

Chocolates

have largely been mobilized in camp and over seas. Therefore civilians will be patient and patriotic and wait till "Our Boys" are served.

If you should find at your nearest Whitman's agency a few *Service Chocolates* or *Samplers* send one to some lonesome boy in camp, with "A Merry Christmas."

Our business is entirely at the disposal of the government for the winning of the war. Such of our packages as are offered for sale have been put up in full accord with the aims of the War Industries Board and the U. S. Food Administration. Nothing larger than a one-pound package.

THE SAMPLER, assorted chocolates and confections. Ten kinds of sweets selected from ten of our most popular packages.

NUTS, CHOCOLATE COVERED. Contains a great deal of nutritious goodness and a minimum of sugar.

SUPER EXTRA CHOCOLATES AND CONFECTIONS. The standard of quality that first made Whitman's famous back in the days when our war was with Mexico.

FUSSY PACKAGE, assorted chocolates. These are the nut and hard center chocolates that are favorites with many folks. No cream centers.

SERVICE CHOCOLATES, our new soldiers' and sailors' assortment is a favorite gift to, or from, a man in the Service. Each box contains a pound of very special chocolates and a book. Such authors as Kipling, De Maupassant, Conan Doyle, Hugo. Our agents will attend to the mailing for you, or we will do so.

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ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

Miss L. K.—How is it customary to mark silver, china, or linen wedding gifts? What is the correct signature for a married woman writing a business letter? When a woman marries does she drop her middle name or her surname?

Ans.—All gifts presented to a bride are marked with her maiden initials, but all gifts received after the marriage are marked with her married name. In signing a business letter, whether to strangers or acquaintances, a married woman always signs herself, Mary Brown, while underneath, in parentheses, she puts (Mrs. John Brown). Some brides drop their middle name when they marry, while others drop their surname, but, in our opinion, it is better to drop the middle name, rather than the surname.

Miss M. M. B.—Is it necessary for a bride to wear gloves with a long-sleeved wedding gown? At the wedding reception do both the bride's mother and the groom's mother stand in line before the bridal couple or after, and what is the correct order for the other members of the bridal party?

Ans.—It is not absolutely necessary for a bride who is wearing long sleeves to wear gloves, but the bride's mother and the rest of the family on either side should wear them. It is a sign of a formal occasion, and a wedding, however simple, is always considered in that way. Wedding lines are going out of fashion, but if it is the most convenient way in which the mother of the groom may meet the various friends, then she should stand after the bride and groom. The correct order is as follows: first the mother of the bride, nearest the door, then the bride and groom, after them the mother of the groom, and then the bridesmaids. The other members of the family are grouped about in the room to receive the guests after they have congratulated the bride.

THESE ALSO FIGHT FOR FRANCE

(*Continued from page 86*)

"Dear Ladies:—

"When you read this letter you will think I am very bold and silly to dare to write to you, I who am so little compared with you; but I feel sure that you are both so noble and sincere by nature that you will be a bit indulgent toward a young girl of the Mess who admires you and loves you greatly.

"As an excuse for my action, which must seem very bold to you, I will admit to you that your country has fascinated me for a long time; I know the enlightenment, the independence, and the greatness of America, and it seems to me that one ought to live happily there, unless perhaps it is a dream, since happiness is not of this world.

"You passed my way, and when I saw you at the Mess, so kind and gracious, I could not resist the impulse to thank you for the moments of cheer that you bring among us, and to write some verses for you, which shall be a souvenir of a very foolish bold little French girl, for I am sure that I am the only one who has been so bold. Can you forgive me, dear ladies? You see I can not refrain from speaking to you as to two friends, although I know that a great distance separates us, so if my letter displeases you, I beg of you not to be angry with me; tear up this paper and think no more of it. But I shall be so happy to know you are not angry, dear ladies; you are so good that I go so far as to ask you to be kind enough to send me a word and tell me that you are not too displeased. But if you are, on the contrary, dear ladies, don't send me anything. But then I shall never dare to come back to the Mess for fear that some day you may recognize me.

"Hoping for your good will, please accept my most respectful devotion.

UNE AMIE DE FRANCE."

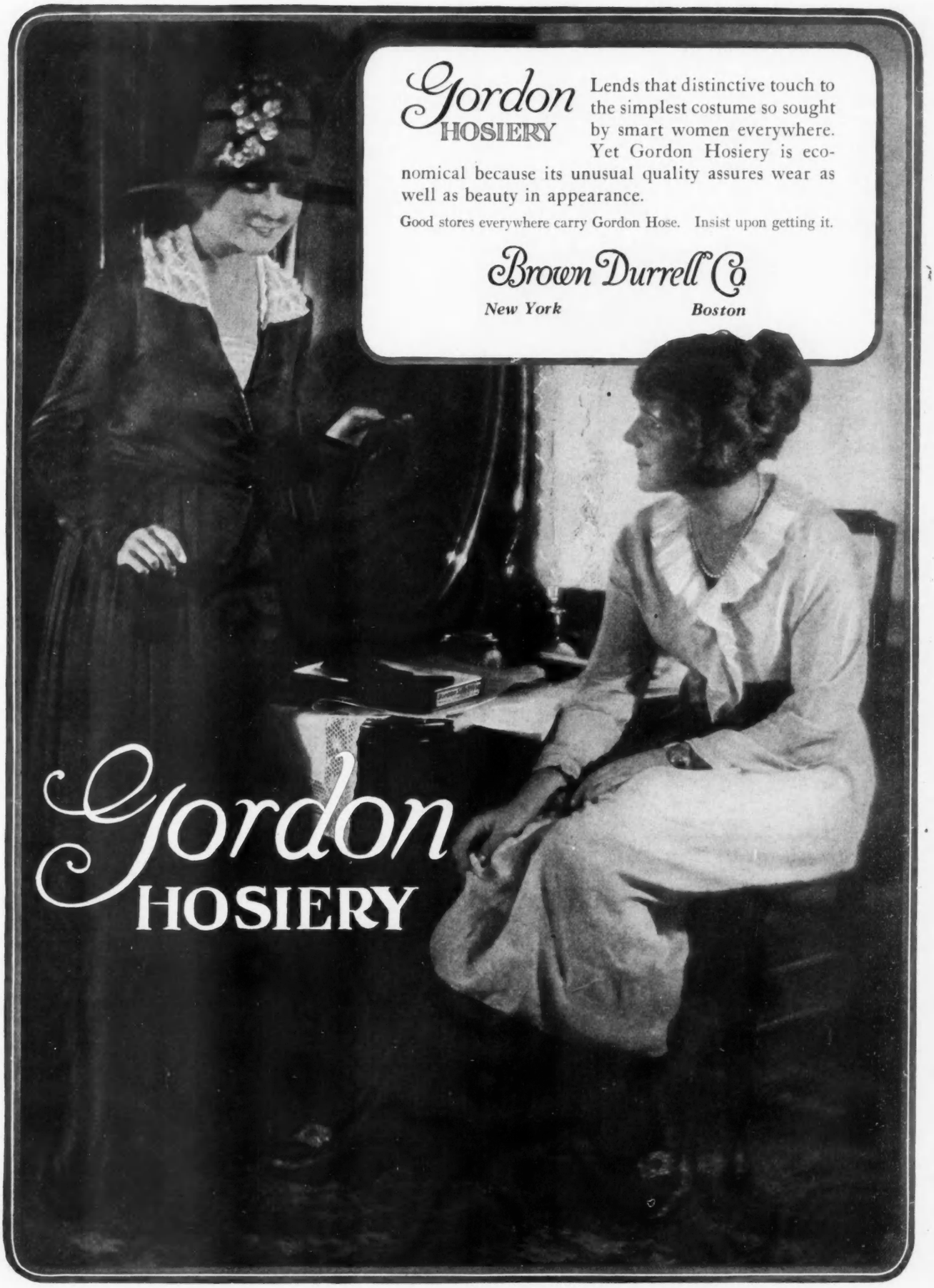
And here are the verses, just as Léonie wrote them in her lunch hour:

"Chères Miss, généreuses et bonnes,
"Que voulez, aux coeurs attristés,
"Rendre l'espoir et la gaieté,
"En vous l'Amérique rayonne,
"Dans sa noblesse souveraine,
"Et je salue avec fierté
"Ce pays, fleur de liberté,
"Que peut tout captiver sans peine.

"Pour notre France, j'ai rêvé
"Votre indépendance idéale,
"Et lorsque votre main loyale
"S'est étendue pour la sauver
"J'ai compris que pour elle enfin
"La victoire sera certaine,
"Car une indivisible chaîne,
"Unira nos patries demain.

"En attendant l'heure bénie,
"Bien que peu de chose auprès de vous,
"Chères Miss, me permettez vous
"De vous appeller soeurs chères?
"Peut-être un proche avenir
"Vous éloignera sans retour:
"Mais dans mon coeur pour toujours
"Brillera votre souvenir.

"LÉONIE."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HOSIERY
Lends that distinctive touch to the simplest costume so sought by smart women everywhere. Yet Gordon Hosiery is economical because its unusual quality assures wear as well as beauty in appearance.
Good stores everywhere carry Gordon Hose. Insist upon getting it.
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Creations of Individuality

OFFERED *by the More* DISCERNING MILLINERY SHOPS *throughout the Country*

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INCORPORATED
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NEW YORK
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Mary Dale Clarke

Helen MacKellar is supporting Richard Bennett in "The Unknown Purple"—a play of many thrills

SEEN *on the* STAGE

(*Continued from page 55*)

Corneille, La Fontaine, Beaumarchais, de Vigny, De Musset, Augier, Dumas fils, de Banville, Brieux, Hervieu, Donnay, Bataille, Bernstein, Capus, and Claudel. There is not a single piece in the entire list of thirty-two that is not more worthy of attention than nine out of ten of the plays that are ordinarily produced in the American theatre. Furthermore, we are assured by the general competence of the company that each of these representative works of French dramatic literature will be adequately acted; and we know from past experience that all of them will be staged with intelligence and with excellent taste.

AN IMPORTANT PROGRAMME

By virtue of this programme, the Théâtre du Vieux Colombier deserves to be heralded as the most important theatre in America. In fact, there is no other institution in this country that can even be considered in the same class. The only drawback to a general appreciation of the great service that is being rendered by M. Copeau and his company is the fact that the majority of our theatre-going population can not understand the French language; but surely in New York there is a sufficient number of cultivated people who have lived in France to crowd the Théâtre du Vieux Colombier at every performance. The fact that the theatre is not yet crowded is merely an indication that the glad tidings of its excellence have not yet been conveyed with sufficient emphasis to the proper people.

Think, for a moment, what it would mean to all of us if some American manager should found an analogous theatre in New York which should render to our English drama the same sort of service that M. Copeau is performing for the French. Think of the privilege of attending the same theatre once a week for twenty-five successive weeks, and always seeing a good play, by an important author, well acted and beautifully staged. That such an institution can be organized has been proved by Jacques Copeau; but if ever an American manager should reveal sufficient vision and sufficient enterprise to found a similar theatre for the English drama, those of us who habitually follow the traffic of the stage would feel that the millennium had come.

"THE SECRET"

Five years ago, "The Secret," by Henry Bernstein, was produced in English by David Belasco, with Frances Starr in the leading rôle, and achieved a notable success in the American theatre. It was doubtless for this reason that the play was selected by M. Copeau as the initial offering of his current programme; for it was to be assumed that theatre-goers who were not familiar with the French language would probably prefer to see a piece with which they had been made acquainted previously. Otherwise, it would be difficult to understand this choice; for "Le Secret" is neither a great drama nor an important work of literature, but merely a technical achievement of unusual adroitness.

The work of Henry Bernstein is already so well known in America that it is scarcely necessary to state that his plays are nothing more than *tours de force*. His plots are cleverly constructed, his characters are true to life, his dialogue is pithy and compact; and yet we always feel by instinct that he is not a great dramatist. The reason for this feeling is that he never heightens our interest in life nor adds to our understanding of it. He lacks the God-given ability to make us care about his characters. We see them suffer, but we do not take them to our hearts and feel their sufferings as our own. His work is too objective, too abstract, to appeal to us as human. But, considered solely as a craftsman, he is one of the most ingenious mechanicians of the drama in the present period.

In "Le Secret," M. Bernstein, for a full half of his play, allows us to think that his heroine is one sort of person; and then turns about, in the second half of the second act, and shows us that she is a totally different sort of person. Amazed at the contradiction of the two opinions of her character which we have held successively, we find ourselves still groping for an explanation of this personal enigma. This explanation is afforded in the third and final act. The author has deferred his exposition till

(*Continued on page 92*)

Dece

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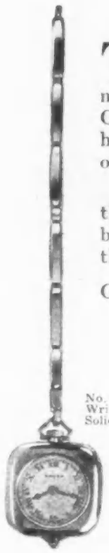

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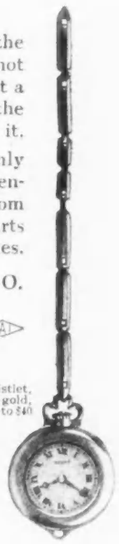

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Abbe

Wilda Bennett dances her way into popularity in the "Girl Behind the Gun"

SEEN *on the* STAGE

(*Continued from page 90*)

the end of the play, instead of giving it at the beginning. Thereby, he has created what may be called an analytical suspense—a suspense of asking not, "What happens next?" but, "Why did these things happen?"

A considerable section of the second act runs parallel to the third act of "Othello," with the heroine playing the part of Iago; but as yet we have seen no reason to suspect that she is not a generous and honest woman. It is as if Shakspere had allowed us to see Iago only as he appeared to the eyes of his general — "This fellow's of exceeding honesty"—and had not permitted us to perceive the error until it became evident to Othello himself. Instead of taking the audience into his confidence, as Shakspere did, M. Bernstein has deliberately deceived his auditors for half the play and then employed the other half to undeceive them. This procedure is not only novel but astonishingly clever; yet, on the other hand, it remains a little bewildering and can scarcely be accepted as a refutation of the traditional maxim that it is unwise to keep a secret from the audience.

"LE MARIAGE DE FIGARO"

"Le Mariage de Figaro" is one of the most entertaining comedies of all time. Age can not wither it nor custom stale; and the recent production of this piece at the Théâtre du Vieux Colombier offered an opportunity for sheer enjoyment that is seldom to be met with in the American theatre. Of course, this celebrated play is not devoid of faults. The plot is too complex, too inconsecutive, too incoherent; and the text is much too long for modern taste. Furthermore, a certain number of the incidents are excessively improbable—the situation, for example, in which the ugly old duenna who is suing Figaro for breach of promise turns out to be his long-lost mother. But, on the other hand, the characters are richly humourous and really human, and the dialogue is wonderfully spirited and witty.

There is a special reason why this comedy should be welcomed in America at the present time. When our thirteen colonies were struggling to establish their existence as free and independent states, they had no greater nor more potent friend than Pierre-Augustin Caron de Beaumarchais. This clever son of a clock-maker of Paris ultimately claimed to have done more than any other man in Europe toward rendering America free; and this claim has been substantiated more and more by recent historical investigations. And now, when we are gloriously answering "Nous voilà" to the soldier, Lafayette, and to the sailor, Rochambeau, we should not forget the witty man of the world who did so much to render popular the new political opinions that soon enfranchised all the nations that were lucky enough to live westward of the Rhine.

On its face, "Le Mariage de Figaro" was merely a comedy of intrigue, compounded freely from materials borrowed unblushingly from many pre-existent authors; but Beaumarchais was clever enough to bury many incendiary ideas beneath his witty verbiage, as an army of Huns might bury bombs beneath the ruins of an evacuated city. The piece was long prohibited by the censor; but Beaumarchais advertised this interdiction to such excellent effect that when the first public performance was permitted, at the Odéon on April 27, 1784, three people were crushed to death in the mob that stormed the portals of the theatre. The hundreds who were lucky enough to get inside were treated to a witty exposition of that new political philosophy which succeeded, only five years later, in overturning the *ancien régime*. The opinions of Figaro are not yet out of date. In fact, they have recently recurred very frequently in many of the letters to mankind at large that have been written by Woodrow Wilson.

The performance of this famous play exhibited to the very best advantage the varied talents of the actors of the Vieux Colombier; and the scenic arrangements, the costumes, and the lighting were unusually beautiful.

YVETTE GUILBERT

It is a pleasure to announce that the greatest living artist who does anything of any kind upon the stage is still with us in America. On October twenty-fourth, Yvette Guilbert inaugurated a new series of Thursday matinées and Sunday evenings at the Maxine Elliott Theatre. The programme was composed of a group of songs and ballads dealing with the lives of outlaws in France and in America. Most of the

(*Continued on page 94*)

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Biltmore Homespuns are the finest suitings on the market today and are the refinement of hand-weaving. We have always clung to the name Biltmore Homespun, however, because no other name represents the honest, old-fashioned method of hand-weaving which is one of the foundations of quality in our fabric. They are closely woven and in two weights—called single and double weaves.

There are over ninety patterns. All are hand-dyed with vegetable and alizarine dyes—no aniline being used—and are strictly hand-woven.

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The wool is thoroughly washed in boiling Ivory Soap suds, and dyed by hand in the raw state, with the very finest guaranteed alizarine and vegetable dyes. It is then carded, spun and hand-woven on looms of our own make. After that it is thoroughly dry-cleaned in hot gasoline. We then scour and "full" it for two hours in the old-fashioned way in hot Ivory Soap suds, rinse, and dry it on tenter hooks in the sun. Thus, in addition to all the shrinking and cleansing, we produce a cloth almost as well sterilized as a surgical dressing. There is no method known to science whereby a more substantial, more beautiful or more fadeless cloth can be made.

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It is guaranteed to keep its shape equal to any woolen cloth made.

Some of our most successful weaves are the blues and browns.

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"Autumn" Mixtures no doubt are the most beautiful of all. These are made by mixing as many as eight or nine colors of wool, blending as nearly as possible the shades of the leaves of trees in Autumn. Number 5, for instance, one of our oldest weaves, having been on the market nearly fifteen years, is a mixture of Brilliant Fast Forest Green, Madder Red, Walnut Root Brown, Golden Yellow, Hickory Bark Yellow, Pale Alizarine Blue, White, and a small trace of Sky Purple. The finished cloth is as nearly the color of our mountains in October as could be imagined.

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We make beautiful weaves of black and white in "Pepper and Salt" double weave white warp, double weave black warp, and so on.

Oxford Grey (almost black flecked with white) and Steel Grey with black knots are made especially heavy and are for coats.

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The price of single weaves, single width (28 inches to 30 inches), is $4.00 per yard, and it takes about seven yards to a lady's suit. This is a slight advance over our old prices, due to the great increase in the price of wool, dyes and labor. Double weave, same price.

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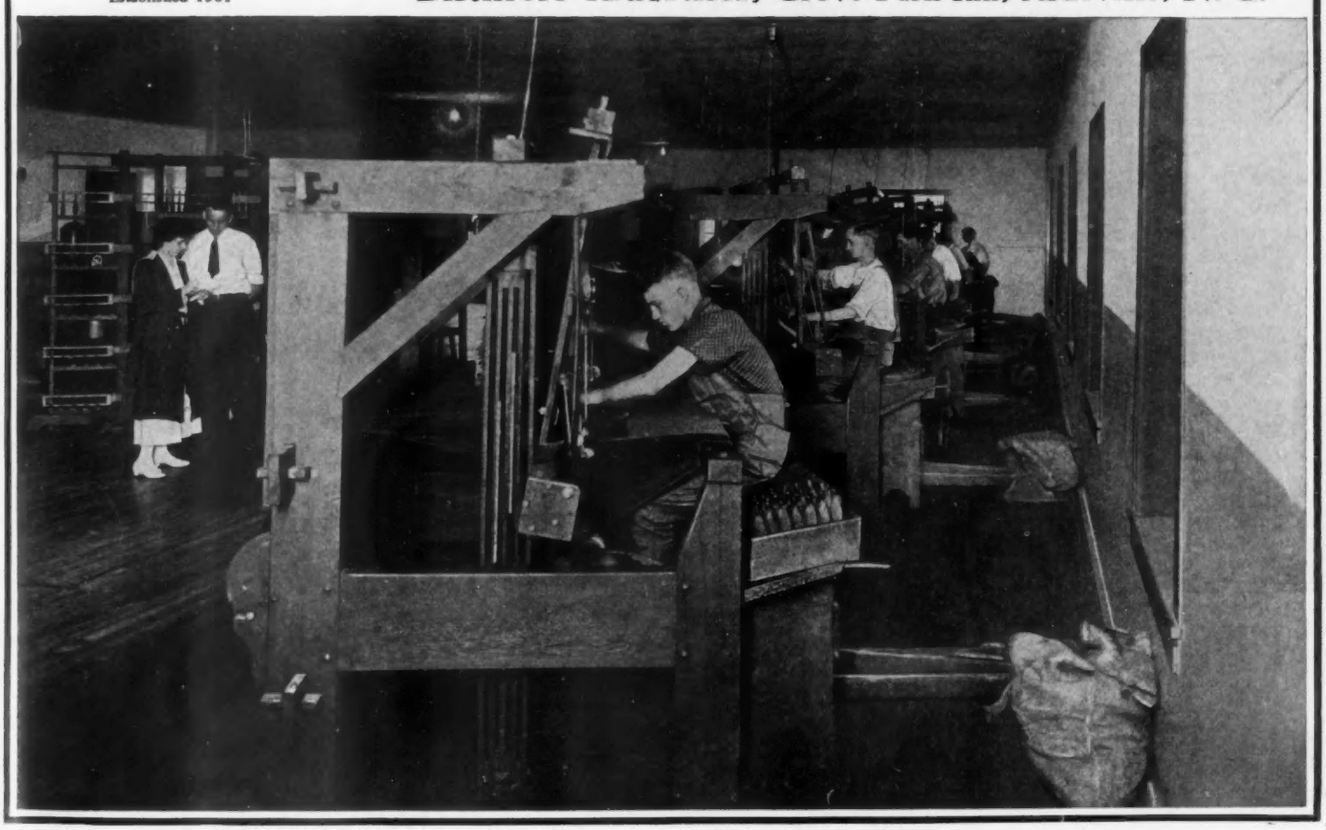

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SIMON COSTUME & DRESS COMPANY

"Dressmakers to the American Woman"

46 East Thirty-Second Street New York

SEEN *on the* STAGE

(Continued from page 92)

French items were written by the famous *chansonnier*, Aristide Bruant; and Mme. Guilbert also rendered in English several American cowboy songs. In both languages, her work was marvellous; and there is nothing to report from the initial performance except the reassuring fact that several of the most noted actors and actresses of the American theatre were seated in the house and were obviously overwhelmed by the inimitable art of the great woman on the stage.

War, in general, deserves the anathema that was hurled against it by General Sherman; but the present war is not without its compensations, since it has sent to our shores Yvette Guilbert and the company of Le Théâtre du Vieux Colombier. To President Wilson's fourteen conditions of peace, another should be added: we should refuse to agree to any settlement of the affairs of Europe which does not require these delightful artists to remain in America. What would be the use of winning peace if we should lose Yvette Guilbert?

"THE BETTER 'OLE"

The British are not so witty as the French, nor so humourous as the Irish; but they are the most good-humoured people in the world, with the possible exception of their younger cousins on the hither side of the Atlantic. When the history of this great war comes ultimately to be analyzed, it may be found that two factors contributed beyond all others to the winning of the ultimate victory—first, the dauntless valour of the French and, second, the undefeatable good-humour of the British.

Captain Bruce Bairnsfather is one of half a dozen or a dozen artists who have been made famous by the curious chances of the war. Before 1914, he had long been drawing pictures with a pencil and a paint brush; but nobody had ever heard of him. Then, he went to the front with Kitchener's first hundred thousand; and, to relieve the tedium of life in the trenches, he took to making sketches, on odd scraps of paper, of humourous incidents that had occurred spontaneously amid the mud and misery of Flanders. Some of these he sent home, addressed to the editors of various magazines; and, on the occasion of his first leave to "blighty," he was utterly amazed to discover that his name had become a household word among millions of people. Among all the cartoonists who have been pushed into prominence by the present world occasion, no other is now more noted except that vigourous unneutral neutral, Louis Raemaekers — citizen of Holland and pathfinder for the world.

Captain Bairnsfather is not a great draftsman, nor even a particularly able artist from any technical point of view. But he was endowed by nature with a special aptitude for appreciating and recording the good-humour of the British Tommy amid moments of adversity. In those actions which are now generally known as the first and second battles of Ypres, nothing saved the line and saved the channel ports except the quite miraculous ability of the British and Canadian troops to accept the most terrific punishment as a sort of sublimated joke. This spirit has been recorded more eloquently through the cartoons of Captain Bairnsfather than through any other medium. This famous humourist has told us that his most good-humoured jokes—those jokes that have been laughed at by millions of people—were conceived and elaborated at moments of great misery when the only alternatives that could be thought of were to draw a funny picture or go mad. Some of his drawings were produced "in hospital" — like Henley's poems—when he was lying on a cot. Perhaps they are the funniest of all.

Captain Bairnsfather has disclaimed in public any credit for invention; he claims, rather, that the humourous incidents that he has recorded have all been repeated from first-hand observation. His famous characters—Old Bill, and Alf, and Bert, and all the rest—were actual before his vision as an artist transfigured them into reality. His humour is not personal and private—it is, instead, the humour of two million men of England who have wallowed in the slime of Flanders, and done their bit, and taken whatever might be coming to them, for the sake of something not quite comprehensible, but vaguely beautiful and recognizably uproarious, which called upon them to keep smiling, lest they should suddenly be snatched away by death at some moment when a smile was absent from their lips.

The entertainment entitled "The Better 'Ole" is a dramatization of Captain Bairnsfather's drawings, made by the artist himself in collaboration with a colleague, Captain Arthur Eliot. From the technical point of view, this entertainment is amateurish, both in the original sense and in the debased sense of this equivocal word that is so often used and so seldom understood. The plot is artificial and incredible; many of the stage devices are inexpedient and unprofessional; but the characters are real, the dialogue is richly humourous, and the general tone of the intention is fresh and free and thoroughly delightful.

It is not at all excessive to assert that "The Better 'Ole" is the most entertaining of all the many war plays that have been produced in New York since the autumn of 1914. If war is hell — as General Sherman stated — it follows logically that war must also be as funny as hell; and, though a printing of this syllogism might have seemed profane in former years, the reader will perhaps be willing to accept it now as an indication of the mood of this ingratiating and delightful entertainment.

"The Better 'Ole" has been produced in quite the proper spirit, at the Greenwich Village Theatre, by Mr. and Mrs. Charles D. Coburn. The cast is excellent; the incidental music, directed by Elliott Schenck, is finely rendered; and the scenery, designed and painted by Ernest Albert, is more than merely adequate. The practiced hand of Percival Knight is evident in the verve and gusto of the stage direction. Considered all in all, the first American production of "The Better 'Ole" must be regarded as a very fine occasion.

"THE RIDDLE: WOMAN"

"The Riddle: Woman"—despite an enigmatic title which shows no pertinence to the text — is a play that is soundly based and solidly erected. In fact, the workmanship of this dramatic fabric is so admirable from the technical point of view that the observer is reminded quite emphatically of the unforgotten days of twenty years ago. This piece was adapted from the Danish of C. Jacobi by Charlotte L. Wells and Dorothy Donnelly. Most of us are already acquainted with Miss Wells as a poet and with Miss Donnelly as an actress; but the unknown C. Jacobi must have been a rather clever person in his time. We should be duly thankful to his two American adaptors for drawing attention to his prowess

"The Riddle: Woman" is a well-made play (*"une pièce bien faite"*); and it is rather a relief, in the present desultory period, to see a drama that

(Continued on page 96)

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SEEN *on the* STAGE

(Continued from page 94)

has been consistently and conscientiously constructed. It is also a relief to see a piece that is excellently acted in all of its important parts. The cast of this production includes Bertha Kalich, Albert Bruning, Chrystal Herne, and A. E. Anson. All of these excellent performers add honour to their noted names; and the obvious delight of the theatre-going public at the opportunity to welcome a serious rendition of a serious drama will afford them a sufficient recompense.

The play, though excellent according to its kind, is so thoroughly traditional that it does not warrant a detailed analysis. In this instance, the parts are greater than the whole; for the acting is more memorable than the text. Bertha Kalich is a very fine artist—so fine that it would not be easy to assemble a jury of her peers to pass judgment on her work; and, in the present production, her efforts are very ably seconded by those of the featured members of her company.

"PERKINS"

Before the eyes of his own public, Henry Miller has become a mystery. His theatre is the most beautiful and tasteful in New York, with the single exception of The Little Theatre; and it is always an æsthetic joy to step into this theatre and to become, for an evening, the guest of Mr. Miller. He is one of the ablest stage directors in this country, and assuredly the finest of the so-called older school. His productions, according to their kind, are always utterly impeccable. But—by some perversity of mind—he has surrendered, in recent years, to a habit of producing plays that, in themselves, are unworthy of serious consideration.

"Perkins," if produced by anybody else, would have been sneered immediately off the stage and would have been sent summarily to the storehouse to join "Anthony in Wonderland" and "The Fountain of Youth." But the obvious merits of the acting and the stage-direction disposed the immediate reviewers to be rather more than charitable toward the play. The sad truth appears to be that either Mr. Miller is deficient in the faculty for picking plays or else that he is ill advised. In either case, it is almost pitiable to see him wasting his talents on the production of such a piece as "Perkins."

"Perkins" is the new name bestowed by Mr. Miller upon a comedy by Douglas Murray which was originally produced in London under the title of "The Man from Toronto." The piece is utterly lacking in originality. It starts out with the idea that two people who have never seen each other are condemned to ultimate marriage by the perversity of a very rich old man who has made his will to this effect and died. When the hero is about to call upon the heroine, she decides to receive him not in her own person but in the guise of her parlour maid. Thereby, she attests her faith in the theory that she is more familiar with the text of "She Stoops to Conquer" than the man from Toronto. She wins this bet. The uncouth hero has never heard of Goldsmith's comedy, nor even seen so recent a rifacimento of this famous work as "Come Out of the Kitchen." Consequently, he falls into the net that has been spread by the heroine. But, of course, the progress of the plot is very dull, since it has been foreseen, since the earliest moments of the initial act, by everybody in the front of the house. Why Mr. Miller should waste his time on the production of such a worthless play as this remains a mystery.

"NOT WITH MY MONEY"

It is a sad day for the public when successful authors begin to fish up forgotten manuscripts that have long lain dormant in their trunks. It is scarcely possible for a critical observer to resist an inclination to believe that "Not With My Money," by Edward Clark, was written before "De Luxe Annie" and "Coat Tales." Mr. Clark, in the recent past, has deserved consideration by virtue chiefly of his cleverness and his originality; but the present piece is neither original nor clever. In subject matter, it repeats the basic theme of "'Get-Rich-Quick' Wallingford"; and, in treatment, is also entirely traditional.

We are introduced, at the outset, to a "confidence man" who has honestly decided to reform. He picks up a paper and reads an advertisement asking for a person who is competent to superintend the dispersal of a charitable fund of seven million dollars. The existence of this advertisement taxes our credulity; and the ease with which the "confidence man" secures the job draws still further against our willingness to accept the necessary antecedent subject matter for the play.

The hero of this "crook comedy" attains his objects without undergoing any struggle that is fought out on the stage. The decisive moments of the argument are assumed to occur off stage, behind the hero's back. This is the reason why the story is not so dramatic in its rendering as it ought to be. "Not With My Money" is one of the many plays that fail because the author has neglected to make the best use of his material.

"A STITCH IN TIME"

Among the many projects of the theatre, the Cinderella story is one of those that always in the past have proved most popular. This project, in recent seasons, was successfully employed by Edward Childs Carpenter in "The Cinderella Man" and was transmuted into eternal literature by Sir James Mathew Barrie in "A Kiss for Cinderella."

After these examples, it might have seemed a little temerarious for Oliver D. Bailey and Lottie M. Meaney to launch another version of the self-same story, entitled "A Stitch in Time." But, since Mr. Bailey is one of the lessees of the Fulton Theatre, the reason for this exhibition remains no longer problematical. "A Stitch in Time," like "Perkins," is one of those plays that remind the public of many other pieces that have been witnessed in the past. Just as "Perkins" is reminiscent of Goldsmith's memorable masterpiece, "A Stitch in Time" is reminiscent, at its climax, of "Lady Windermere's Fan." This pointed instance, however, is only one of many in a piece that is thoroughly cut and dried. The leading part is acted very well by Irene Fenwick; but many of the other characters are badly played.

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C 727/21 Link Buttons 14k solid green gold with brocade engine turning. Heavy weight, extremely well made. Price, **$12.00**

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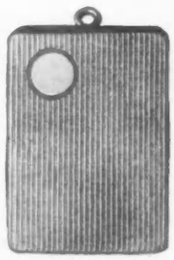
K 209/Ham. — same as above in nickel silver. . . . . Price, **$6.00**



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Very extraordinary and very chic was the small black satin hat worn recently at the Avignon. Monkey fur fell well below the edge of the hat in front and quite to the shoulder in the back

ITS HEART ON ITS SLEEVE

(*Continued from page 37*)

Very lovely she looked as she spoke from one of the booths, wearing a gown of black velvet with a band of sable running straight down the front and a similar band at the back accentuating the slender length of her figure. With this she wore a cape of black velours collared with sable and a tobacco brown velvet hat crowning her bright hair.

Velvet has undoubtedly become one of the most popular fabrics of the season. One sees it everywhere, in all sorts of articles of apparel. Many of the best looking hats of the season are made of this material combined with fur. Mrs. William Woodward is wearing a smart hat of black velvet with a turned-up brim of beaver. This supplements one of the severely simple well-tailored suits which Mrs. Woodward usually wears. In this case, it is made of a dull grey cloth with a deep opening at the front from which a one-sided lingerie frill emerges. Tiny lingerie frills flare out below the sleeves.

Grey is also the colour of the smartly simple suit which Mrs. Perry Belmont is wearing with an exceedingly good looking hat and fox furs. This hat is taupe in colour, high of crown, with an infinitesimal rolling brim and, around the very top of the crown, thin pompoms of fine taupe feathers.

Trimmings of these bristling feathers of the softer ostrich, put on in such a way as to form an open fringe, and of the new monkey fur are one of the most interesting recent developments in millinery. Very extraordinary and very chic is the small black satin hat worn recently at the Avignon, the restaurant which has lately been opened under the Ritz management in one of the new apartment houses on Park Avenue. The fur, which was of extraordinary length, was apparently put on in a flat circle on the crown of the hat, and it fell over the edge well below the hat at the front and quite to the shoulder at the back. When the wearer moved her head the effect was extraordinary in the extreme.

The Victorian hat is still with us, and is always very smart and becoming when rightly made. The real chic in the Victorian hat consists in keeping it small, and this fact was evidently understood thoroughly by the wearer of the little black velvet hat trimmed with long curling cock feathers with beautiful dull lights, who lunched at the Ritz the other afternoon.

The chic in the Victorian hat consists in keeping it small like this trifle of black velvet and curling cock feathers seen at the Ritz. With this was worn one of the black velours capes for which there is such a vogue; it was collared with beaver, one of the smart furs of the season

This small shy daughter of Nippon ventured out on the Avenue clad in vermilion and gold and a vast determination to hang onto her escorting sailor's hand at all costs save those of securing one more Bond buyer to add to her already long list

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New York City

KNIT YOUR BIT FOR THE RED CROSS

* "Gets"

THE ART OF BORIS ANISFELD

(*Continued from page 56*)

and a Jewish mother. Showing an early aptitude for drawing he was sent at the age of sixteen to the Odessa School of Art where he studied under Ladijinsky and Kostandi. Five years later Petrograd lured him and he entered the Imperial Academy of Arts, attending first the classes of Kovalevsky and later those of the well-known genre painter, Kardovsky. It was not long, however, before the forces of revolution that were fermenting beneath the placid surface of autocracy began to work their influence on the impressionable young artist, and even before completing his work at the Academy he had developed a distinctively personal vision of form and color. Rather extensive travels throughout his own country resulted in a number of sensitively seen landscapes. Some portraits were done about this period, a period which culminated in the exhibition of a number of his works at the Salon d'Automne in Paris and the award on the part of that body in the form of an election as Sociétaire.

There followed the scenery for the production, at Mme. Vera Kommissarjevskaya's Theatre in Petrograd, of Hugo von Hofmannstahl's "Marriage of Zobéide" and Anisfeld's commission by Serge Diaghileff to undertake important settings for the Russian Ballet. But before entering upon this phase of his life which has so close a connection with art revolution in Russia, it is important to know something of the conditions in Russian artistic life.

In the last decade of the last century all branches of art rose in revolt against the realistic movement exemplified in literature by Dostoiefsky and Tolstoi, in music by Moussorgsky and Dargomijsky, and in painting by Repin, Perov, and Levitan. As always the revolution came slowly and evidences of its coming might easily be detected in some of the elder men. Its proclamation, however, soon took the form of an unswerving and intense individualism. It can in no sense of the word be called a school, and its prophets unto this day show no intention of dwarfing their individuality through any connection with one another.

Between the compositions of Scriabin and Strawinsky — to draw an example from music and also one with which Americans are familiar—there is an impassable gulf. Their work stands for different ideals, different purposes. Yet both are essentially individualistic and both represent the forces that are driving art in Russia to—what? The answer is in the lap of Time.

ANISFELD AND THE RUSSIAN BALLET

Serge Diaghileff's was the task of coordinating these personalities in that attempted union of the arts called the Russian Ballet, and it is his glory that at no time did he attempt to subordinate the personality of any of these free spirits. Of the painters who were called upon to devise settings and costumes for the Diaghileff organization Anisfeld was not the least, though his fame was obscured in the popular furore over Bakst. Yet for the Russian Ballet and for other theatrical enterprises in Russia he contributed to the production of "Islamey," "Les Preludes," "Egyptian Nights," "The Seven Daughters of the Ghost King," "Les Sylphides," and, with the cooperation of Golovin, Rerikh, Serov, and others, the epoch-marking productions of "Ivan the Terrible" and "Boris Godounoff." To even the most casual eye there is a marked similarity between the forest scene in the Metropolitan production of Moussorgsky's opera and "The Birch Grove" shown in the Brooklyn Institute.

The first quality of Anisfeld's work is its comprehensive versatility. Besides his scenic decoration there are paintings of every variety of subject. Portraits, landscapes, fantasies, genre pictures, and still life—all are to be found in the exhibition. Yet through them all runs the predominate feeling for the emotional value. A clear keen vision his that would see into the very heart of his subject and derive therefrom that which will appeal to the emotional side of us. As he himself has said, he paints what he feels, and this feeling, be it understood, is always in terms of colour.

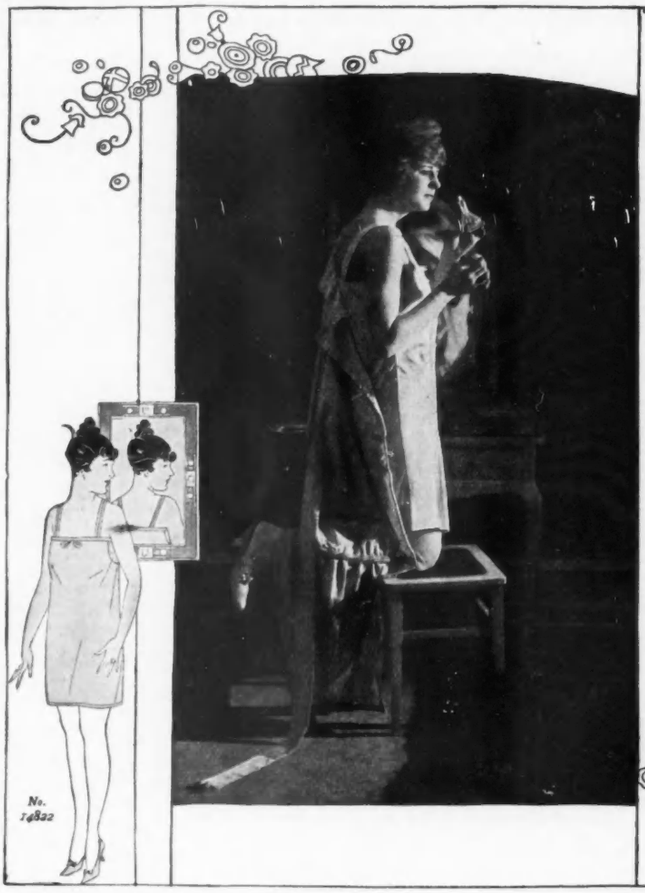
TRANSPARENT COLOUR ABOVE ALL ELSE

Above all else, Anisfeld is a colourist. Colour predominates, great rich masses of it, tingling with life and light. In his work there is none of that reasoning logical attempt to set up scientifically the play of light that we find in the impressionists; their methods are entirely foreign to his. More like Cézanne, the light is applied in the colour and through the medium of broad planes that shift with the shifting of light upon them. Above all else is the quality of transparency that illumines all his colour.

This transparency results from the clearest of colour vision. Apparently in his painting of a canvas Anisfeld does not touch the brush until the vision in his own mind and imagination is clear, for there is no piling up of masses of paint to secure body of tone. Yet how much deeper and substantial is this colour than any we have ever seen. In it is the breath of life itself. Like Strawinsky's orchestration, the colour of an Anisfeld painting derives its value from the simplest of means. As Strawinsky can make a single instrument tell more than all the Strauss piling of mass on mass, so Anisfeld allows a single hue to speak his eloquence.

For that matter, Anisfeld's composition has borrowed much from music. His canvases are veritable symphonies in colour, symphonies that spring from the well-ordered and definitely intentioned imagination of genius. There is in them the harmonic richness and the emotional force of the Orient. The civilizations that flourished in the valleys of the Euphrates and the Tigris have reached their long hands of benediction over him. The Jewish blood within him proclaims its message of brilliant imagery in his colour and fantastic composition.

His art requires no searching intellectual attitude for its appreciation. The effect of colour and composition are as direct as the appeal of great music. Let the eye drink in this colour as the ear drinks in the colour of music; that is the only requisite for its full enjoyment.



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The Pink Complexion Cake

PLAYING THE FRONT

(*Continued from page 36*)

the boys were somewhat inhospitable and sent them Hunward with a couple of air-shells. Later the same night we repeated at a similar artillery station and then motored forty miles back to our hotel."

These blithe Ford-touring units of five represent the real under-fire front-line trench-men of the Over-There Theatre League's entertainers that are to occupy France for the Americans at Christmas time. There will also be a company playing New York successes in the leave areas, with Mary Boland, Mary Hampton, Minnie Dupree, and Sidney Shields taking turns at being maids and leading women, thus helping to make the stage safe for democracy. Then, too, there are the Camp Directors, — Dorothy Donnelly, Willamene Wilkes, Dallas Tyler, Clara Blandick, and Laura Sherry, each of whom has an ingénue and a share in the twenty crates of costumes sent by the League to Paris. For the rest of her company and all of her scenery the Camp Director calls on the Army itself, and the Army responds with a joyful whoop and much genuine talent in the various plays chosen for production somewhere in France. These, too, will play the leave areas.

Yet after all, it isn't the boy on leave to whom our hearts go out. To be anywhere, out of mud, is to have colossal good fortune.

A SERMON FROM HENRY STREET

"I used to live on Henry Street," said a girl who swept from jazz to a sermon and back again at the Neighborhood Playhouse in New York just before she went across. "I was born in Odessa—born to talk Yiddish just as I'm talking now. How many of you have boys over there?"

A forest of hands were raised above shawled heads. The jazz girl leaned forward, staring into their faces.

"Mayn't I take a kiss from every mother here to her boy in France?" she said softly. She didn't use the grown-up words, but the little syllables of childhood on Henry Street.

The faces lit up, smiling, understanding, even the darkest of them. Here was one girl, one singing dancing girl who had come from Henry Street. They liked that.

"Write to your boys," said the jazz girl. "Tell them to say, 'Hello, Rita—my mother saw you in the Neighborhood Playhouse.'"

After all, what makes Christmas? It isn't the gifts, though a pair of socks and a plum cake may bring a merry little glow of their own to the dimmest of dugouts. Christmas is just mainly home folks—was, is, and ever shall be. And, to the vast bulk of our Army, the nearest thing to home folks will be that muddy little Ford-ful of girls.

BRINGING HOME FOLKS TO THE FRONT

Can't you see them—past the lighted candles of your own tree—lurching along the gullied roads from Hut to Hut, from ruined town to ruined town? They got up with the dawn, but the bitter twilight shuts down yellowly, and the stars come out, and the wind cuts as only a French wind can, and still they don't go home.

By and by the last stand is played, the last steps are danced. They are escorted riotously to their Ford. They wave a last good-bye, a stage good-bye as fresh and as light and as brave as the one the other men had from them at noon, fifty miles back through the mud. The Army goes away lingeringly, whistling "K-K-Katie," its collar up to its ears.

The road runs on into the dark. Tired? They could die. The rouge stands out on their white faces. Blanche's fan is lost, and Stella's chiffons are all crushed like dead rose leaves.

Then—oh, it was bound to happen—there's a voice in the darkness.

"No show? Nothing? All day long? The poor boys! Why, yes, I guess so—what say, girls? We're all in and there isn't a note left in anybody's voice. But we'll try. . . ."

"Good old guitar," says Miss Evie ten minutes later, standing up on the back seat of the Ford to give an entirely unpremeditated performance at quarter to midnight for the benefit of a bunch of railway troops that thought Santa Claus had forgotten them. "You'll have to cut the steps out, Stella, but after all I never thought Cinderella needed them. Dear boys—dear, dear boys. . . . Why, Stella, child, you're crying."

THE HONOUR ROLL

These Are the Entertainers Who Have Gone to France for the Over-There Theatre League.

Annie Abbott
Mabelle Adams
Morton Adkins
Harry Adler
Ethael Albertini
Maude Allen
Lillian Ammalee
Alfred Armand
Edna Aug
Lucie Babcock
Vera Barstow
Clara Blandick
Mary Boland
Marjorie Bonner
George Botsford
Evie Bowcock
Elizabeth Brice
Frederick Burt
Zella Call
Catherine Cameron
Mary Cameron
John Cantwell & Reta Walker
Louise Carlyle
Bessie Carrete
Dorothy Chesmond
Vera Coburn
Louise Coffey
Helen Colley
Howard T. Collins
Kate Condon
Wm. Cressy & Blanche Dayne
Beulah Crofoot
Gertrude Dallas
Helene Davis
Dorothy Donnelly
Leo Donnelly
Minnie Dupree
Gretchen Eastman
Mildred Evans
Lois Ewell
Amparito Farrar
Mrs. Farrar
Harry Ferguson
Grace Fisher
Charles Fleming
Katherine Florence
Frank Garfield
Madeline Glynn
Helen Goff
Billy Gould
Rita Gould
Thos. J. Gray
Gilbert Gregory
Elizabeth Griffin
Mary Hampton
Dorothy Haynes
Grace Henry
Stella Hoban
Amy Horton
Ida Brooks Hunt
Tony Hunting & Corinne Frances
Lydia Isabel Irving
Harry Israel
Irene Jacobs
Constance Karla
Diana Kasner
H. Bratton Kennedy
Will J. Kennedy
Jas. F. Kelly & Emma Pollock
Nellie Kouns
Sara Kouns
Garda Kova
Bessie Leonard
David Lerner
Frederick Livingston
Marian Lord
Henry Marcus & Erminie Whitell
Edward Marshall
Alice Martin
Ida May
Margaret Mayo
Carroll McComas
Mignon McGibeny
Burr McIntosh
D. C. MacIver
Lida McMillan & Bert Snow
Lois Meredith
Homer Miles
Geo. Austin Moore
Will Morrissey
Marie Nordstrom
Patricia O'Connor
Herman Paley
Elizabeth Paige
Agnes Patterson
Albert Perry
Hal Pierson
William Powers
Jack Raymond
Dora Rebeni
Dora Ronca
Blanche Savoie
Gladys Sears
Paula Sherman
Sidney Shields
Henry Souvaine
George Spink & Ellen Tate
Margaret Summer
Paula Temple
Doris Thayer
Trianina
Dallas Tyler
Frank Vardon & Harry Perry
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Grace Saller, 1649 Wyoming Ave., Scranton, Pa.
May Saunders, 213 Traders Bank Bldg., Scranton, Pa.
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DEALERS:—The "Makings" sells at sight! Don't be without this big trade puller and profit-maker. Ask your jobber or us.

FOR THE HOSTESS

(*Continued from page 57*)

HONEY CUSTARDS

There are many ways in which honey may be used in desserts. The following makes a delicious dish. Beat five eggs slightly, taking care not to make them foamy. Add slowly one-half cup of honey, four cups of scalded milk, one-eighth teaspoonful of powdered cinnamon, and one-fourth teaspoonful of salt. Bake in cups, which should be set in a pan of water in a moderate oven.

A custard which does double duty may be eaten for itself or poured as a sauce over sliced oranges or other fruit. It can also be used instead of cream on gelatine desserts. To make it, mix one-third of a cup of honey with one-eighth of a teaspoonful of salt and three egg yolks. Scald two cups of milk, and pour this over the eggs, and cook in a double boiler until the mixture thickens.

TWO FROZEN HONEY DESSERTS

Honey adds delight to frozen dainties. To make a honey ice cream mix three-fourths of a cup of delicately flavoured honey with one quart of thin cream and freeze at once. Another frozen dessert, honey mousse, requires a little more time in its preparation. Beat four eggs lightly and slowly pour them over one cup of hot honey. Cook until the mixture thickens. After it is cool, add one pint of whipped cream. Put the mixture into a mould, pack in salt and ice, and let it stand three or four hours.

HONEY CHARLOTTE RUSSE

Honey and cream make a particularly delicious combination. Place one-half of a cup of fine honey in a pan set in ice water. Whip one quart of cream and add it to the cold honey, mixing the two well. With half-a-dozen or more lady fingers line a suitable and attractive dish and fill it with the honey and cream. This must be served cold.

HONEYED STRAWBERRIES

For use with fruits, honey is very satisfactory. The famous Bar-le-Duc currants are cooked in honey after having had the seeds removed, it is said, with a gold needle so that no steely taste mars the fine natural flavour. Strawberries may be preserved with honey in the following manner. Mix equal parts of fresh ripe strawberries and fine flavoured honey, measuring by weight. Dry in a warm oven; put into carefully sterilized glasses, and cover with paraffin.

HONEY APPLE SAUCE

Cut two quarts of apples into small pieces. Make a syrup of two cups of honey, one cup of vinegar, and one teaspoonful of powdered cinnamon. Cook the apples, a few at a time, in the syrup until they take on a clear transparent look. Then pour the syrup which remains over the apples.

HONEY FILLING OR ICING

A honey filling for layer cakes is also very useful as an icing, especially if the cake is to be dusted with chopped nuts. It is very soft and may be made in quantities sufficient to last for several weeks, as its keeping qualities are excellent. To make it, boil together one cup of granulated sugar and one-fourth cup of water. Add one-fourth cup of honey, taking care that it does not boil over. Cook until a drop keeps its form in cold water. Beat the white of one egg stiff while letting the syrup cool, then pour the syrup over the egg, and beat continuously until the mixture will hold its shape. This filling is rather soft for the top of a cake, but holds nuts or chopped fruits very well.

HONEY CANDIES

Boil together two cups of honey and one cup of heavy cream until the mixture forms a ball when dropped into cold water, stirring continuously to keep it from scorching. Pour into buttered pans; when slightly cool cut in squares. This is a particularly delicious recipe.

Mix together one cup of chopped figs, one cup of chopped raisins, two cups of chopped candied cherries, half a cup of chopped blanched almonds, half a cup of English walnuts, and a cup of honey. Press into a pan, cut into squares, and roll in powdered sugar. Another delicious confection is made with walnuts. Boil two cups of honey, one cup of boiling water, and four tablespoonfuls of butter to a hard ball; drop from a tablespoon on a buttered tin, pressing halves of English walnuts around the edge of each before it gets cold.

STEAMED HONEY BROWN BREAD

A very delicious brown bread owes its delicate flavour to the addition of honey. The recipe is as follows: mix together one cup of yellow cornmeal, two cups of graham flour, and one teaspoonful of salt; add two cups of sour milk, two-thirds of a cup of honey, and one and one-half teaspoonfuls of soda dissolved in one tablespoonful of boiling water. After mixing well, stir in one cup of seeded raisins. Steam for three hours in covered tins, well greased. One-pound baking-powder boxes are very appropriate, as the bread slices well in that shape. The cans should not be filled more than two-thirds full as the bread swells in cooking.

HONEY AND NUT BRAN MUFFINS

The following recipe will make sixteen large muffins, each of which may be considered a hundred-calorie ration: in a large pan sift one cup of flour, one-fourth of a teaspoonful of soda, and one-fourth of a teaspoonful of salt; stir in two cups of bran. Make a hole in the centre of the flour and pour in one and one-half cups of milk, one-half cup of honey, and one tablespoonful of melted butter. Mix well, stirring in three-fourths of a cup of finely chopped English walnuts. Drop into gem pans and bake twenty-five to thirty minutes in a hot oven. Each muffin contains about two grams of protein.

HONEY SANDWICHES

For sandwiches, honey is delicious mixed with minced pecan meats or almonds and spread between small baking-powder biscuits. It may also be added to cream cheese and chopped nuts as a filling for bread of any kind.

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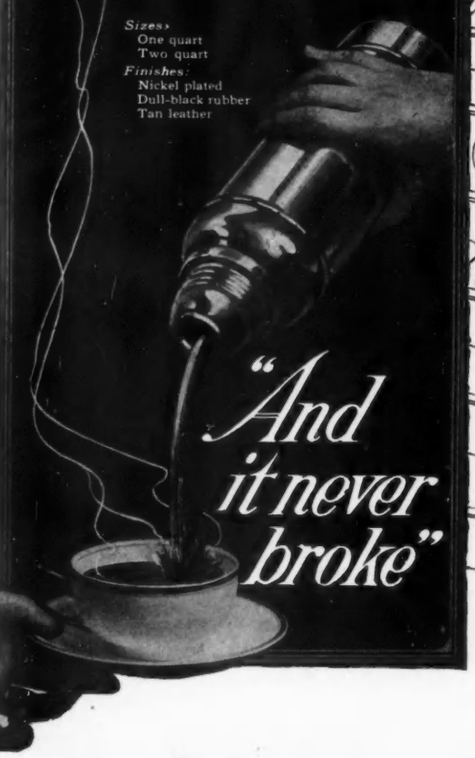

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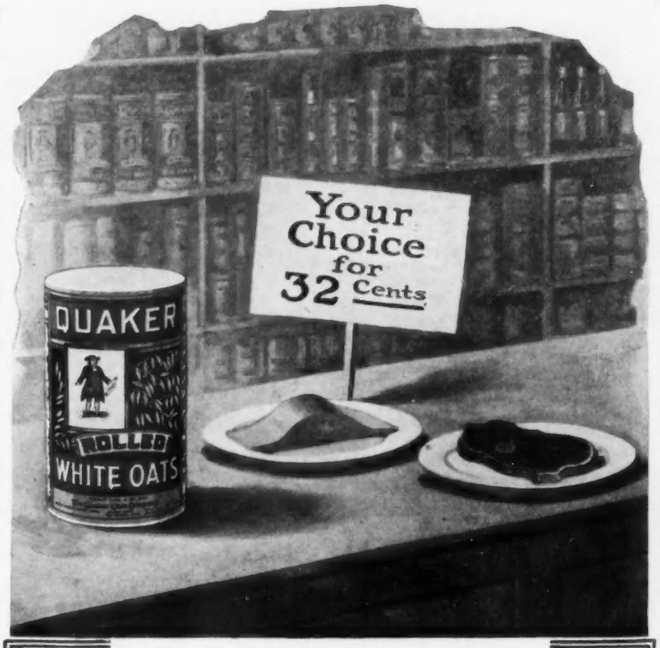

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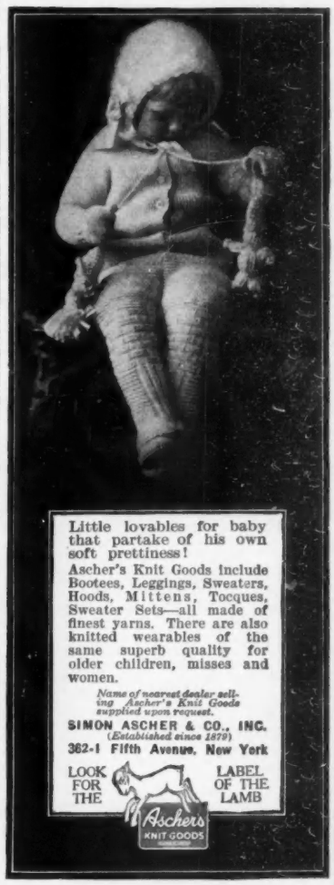

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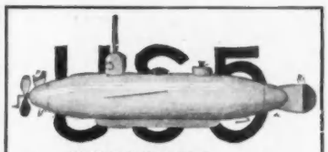

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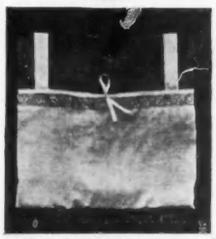

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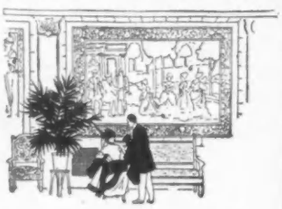

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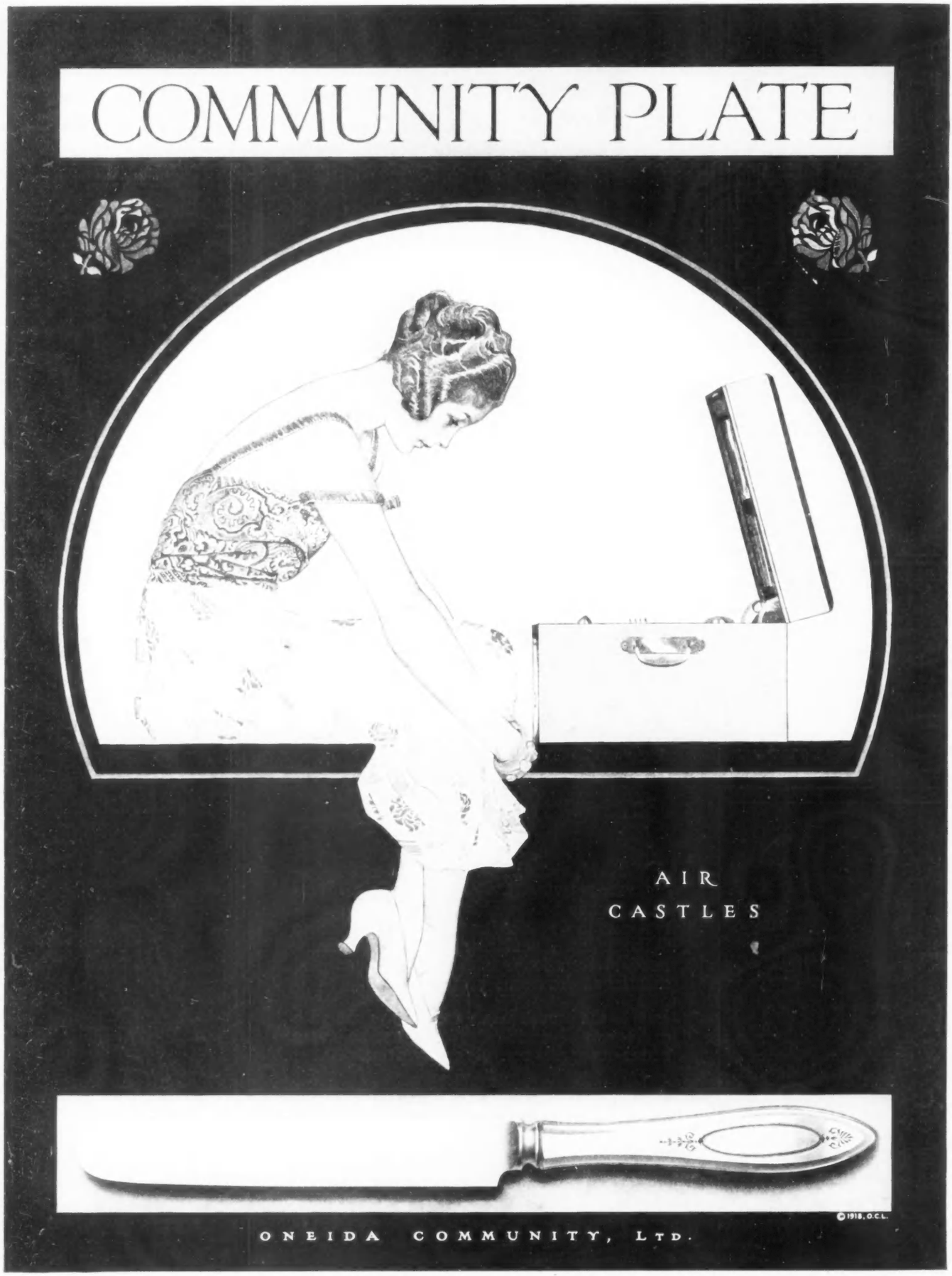
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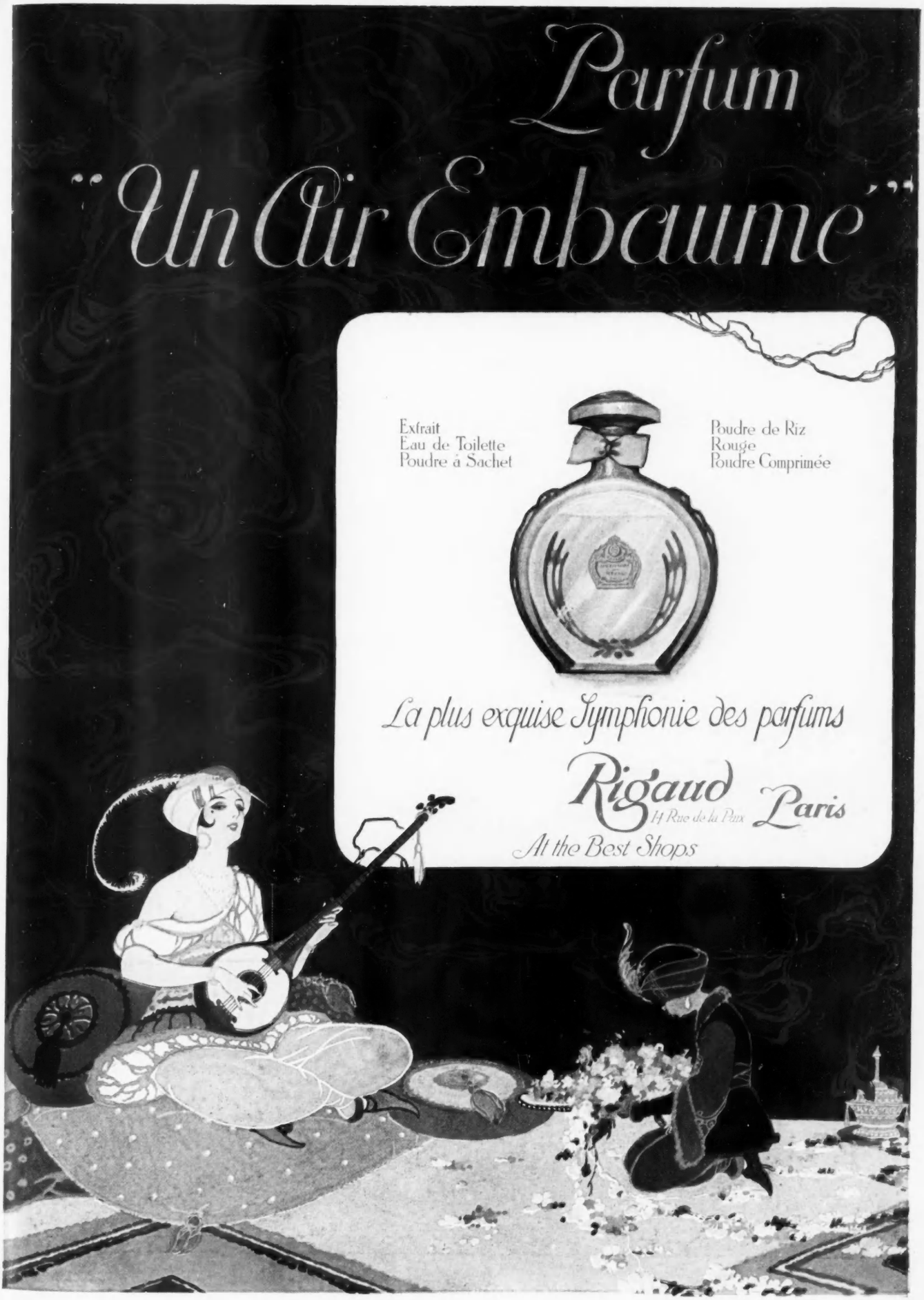
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